Auckland's 91FM
TEN IN A ROW RADIO
RADIO BROADCASTING
IN NEW ZEALAND
95FM
Country
KIRK PAGE
THE NEW ROCK S
It's Magic....
90.6
COAST FM
Auckland's
Hauraki

# RADIO BROADCASTING IN NEW ZEALAND

*BY*

KIRK PAGE

Top Dog Productions, Auckland, 1996

## ACKNOWLEDGMENTS

This book is designed to give students or new-to-the-industry broadcasters a brief but comprehensive overview of radio broadcasting in New Zealand in the late 1990's.

Much of the material has been gained through experience in the industry, but I must thank the following for their help and encouragement:

Vicki Allen, Janine Bliss, Mike Chunn, Jim Cowan, David England, Ripeka Evans, Janice Giles, Ruth Harley, Malcolm and Judy Hay, Gael Ludlow, Gail Powell, Lorna Riley, Tracey Rutene, Glen Wiggs, Mary Winter.

And special thanks to all those dedicated, talented, under-paid, over-worked, great broadcasters I have had the pleasure of working alongside over the years.

Kirk Page
Auckland

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# THE NEW ZEALAND RADIO INDUSTRY

## MODULES


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## SYNOPSIS OF MODULES

1. **Development** of radio, from the discovery of radio waves to de-regulation and proliferation of stations.

2. **Transmitter** site with suitable weatherproof container for transmitter, plus a pole or tower for aerial(s). Not usually at the same site as **station offices and studio**.

3. **General Manager** has day-to-day control of the finances and organisation of the station, hires and fires, makes executive decisions, is responsible to the Board of Directors.

4. **Programme Director** has overall responsibility for everything that goes to air: music, commercials, features, announcers.

5. **Sales Manager** controls, motivates and directs the sales executives. Has sales targets which must be met to ensure the station's profitability.

6. **Music Director** works directly to the Programme Director in establishing the music library and continually updating it.

7. **Promotions Manager** in association with the Sales Manager, Programme Director and General Manager, devises promotions, competitions, etc to give the station a high public profile.

8. **Sales Representatives** deal directly with clients, selling advertising at rates which are set by the General Manager and the Sales Manager. Sales reps will have a weekly or monthly target of sales revenue they must procure.

9. **Announcers** are employed, generally on contract, to present the station's programme on air, sticking exactly to format; they may also voice commercials and work on OB's (outside broadcasts).

10. **News and Sport** is usually bought from a News network, either Radio NZ News (RNZ), or IRN News. Some stations still have their own Newsroom, with an editor, sub-editor and journalists.

11. **Copywriters** take the information brought back from clients by the sales reps and write advertising copy for commercials.

12. **Production** is the area where commercials are voiced, recorded, and assembled ready to go into the studio and on air.

13. **Technical** work is undertaken either by an individual with appropriate skills or by a service organisation. Its job is to get the station on air and then maintain in good working order all electronic equipment needed to keep the station on air, 24 hours a day.

14. **Broadcasting organisations**, such as NZ On Air, Advertising Standards Authority, Te Mangai Paho, Public Broadcasting, etc.

MODULE ONE

# DEVELOPMENT OF RADIO IN NEW ZEALAND

Guglielmo Marconi (1874 to 1937), an Italian physicist and electrical engineer, was the first man to develop equipment capable of transmitting radio waves, paving the way for radio broadcasting. In 1895 he successfully transmitted long wave radio signals, and in 1901 he sent radio signals across the Atlantic Ocean. He was awarded the Nobel Prize for physics in 1909.

Radio waves were the newest thing in the first decade of the twentieth century and "wireless telegraphy" - transmission by radio waves of morse code messages - quickly became commonplace.

Soon, experiments were being conducted with a view to transmitting the human voice and by late 1920 the Westinghouse Company was broadcasting voice and music on its pioneer station KDKA in Pittsburgh, Pennsylvania.

Just one year later, in the evening of 17 November 1921, New Zealand's first wireless broadcast was made from a broadcasting station at the University of Otago, built and operated by Professor Robert Jack and his two assistants, John Sutherland and Edgar Finlayson. They broadcast for two hours at a time, twice a week, on Wednesdays and Saturdays through to Christmas Eve and were received as far away as Hamilton in the Waikato.

The NZ Post Office issued Professor Jack with the first licence to broadcast in this country.

Radio caught on rapidly; three months later, in February 1922 Charles Forrest began broadcasting in Wellington on Mondays and Fridays, from 7.30 to 9.00 in the evenings. By April of that year Auckland had a station operating on Saturday afternoons.

The action quickened with two more stations opening up in Dunedin, another in Wellington, and an amateur-operated station in Christchurch.

Government soon realised the potential of radio and brought out Regulations For Broadcasting in 1923 which forced owners of receivers to pay an annual fee of 5 shillings (50 cents) while transmitting stations paid 2 pounds (4 dollars). Stations were strictly controlled as to what they were allowed to broadcast and advertising was prohibited.

At the end of 1923 there were nearly a dozen stations licensed to broadcast in New Zealand. Their call signs and locations were:

1YA Radio Services Ltd, Auckland

1YB Auckland

2YM Gisborne

2AH Wanganui

2YA Nelson

2YK Wellington

3AC Radio Society of Christchurch

4YA British Electrical & Engineering Co, Dunedin

4YO Radio Supply Co, Dunedin

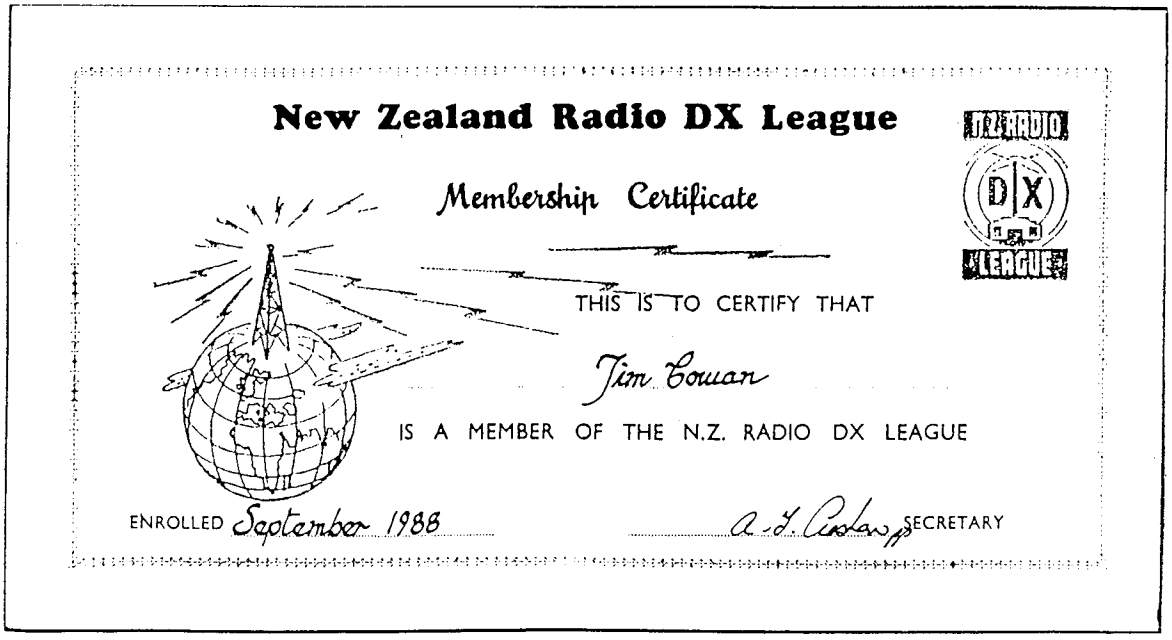
4AB Otago Radio Association, Dunedin

– Radio Broadcasting Company of New Zealand Limited, Head Office Staff –

Unable to keep its fingers out of the broadcasting pie, Government again dabbled in the growing radio industry in 1925, upping the fee listeners paid from 5 shillings to 30 shillings (3 dollars). The Radio Broadcasting Company of New Zealand was set up by Government to take control of one station in each of the four main centres, Auckland, Wellington, Christchurch and Dunedin.

By the end of the decade, "wireless" was an enthusiastically accepted part of our way of life with stations providing sports commentaries, outside broadcasts of major events, playing recorded music and featuring live artists in the studio, international events, political commentary, horse racing and election results; you name it and if it was possible to transmit it, there was a station somewhere in NZ broadcasting it.

New Zealanders have always had a fascination with electronic gadgets (we have the highest number of cellular phones per capita of any country in the world) and Kiwis took to radio with great enthusiasm. The New Zealand DX League was established, for people who liked to "twiddle" the dial and pick up far away stations. DX is a term from the days of Morse code transmission and was the abbreviation for "distance". To verify that they had actually heard distant stations, and to give the stations some idea of their coverage, listeners would send a letter to a station, outlining the date, time and signal strength of the station and giving details of the programme heard. In return, the station would send back a QSL card (or letter), confirming their programme at that time had been as the listener has written, and often giving some technical details of the station's transmission. QSL are the international code letters for "Can you acknowledge receipt?"




- DX League membership certificate -

These cards were often finely illustrated on one side with the message on the other. Collectors prized them and mounted them in albums.

Many people who were not members of the DX League wrote away for QSL cards. In later decades young (and not so young) people would write to movie stars for fan photos, or collect sports stars' photos and cards.

Examples of a letter reporting reception and two QSL cards are shown.

*New Zealand* *Radio DX League*

OFFICIAL PUBLICATION: "THE N.Z. DX TIMES"

MEMBER'S CORRESPONDENCE

PLEASE REPLY TO JIM COWAN
P.O. BOX 36044
NORTHCOTE
AUCKLAND

Dear Sir,
I am pleased to report reception of your station operating on 1233KHz at 7.15AM on the 30.12.80.
Signal Strength:Good Readability:Good Interference:Slight
Receiver:Yaesu FRG7 Antenna:50ft Longwire

PROGRAMME CONTENT

Song: Rainy Nights
7.19AM
Announcer: Phil O'Brien
Advert: High Talk Cycles
Advert: Radio Kapiti car stickers
Song: I Love to Love
Song: Im not in Love
Song: Every Women in Love
7.30AM
Advert: Farmers
Advert: Kapiti Wines and Spirits
Advert: Radio Kapiti Leisure Time Programme
Song: by the Baron Knigts
26 to 8AM
Song: Knowing Me Knowing You

I hope that this report will be of value to your Technical Staff and if it corresponds with your station log, I would be pleased to receive your verification.

With very best wishes,
Jim Cowan.

– A DXer's letter to a station with reception report –

# RADIO WAIKATO 954

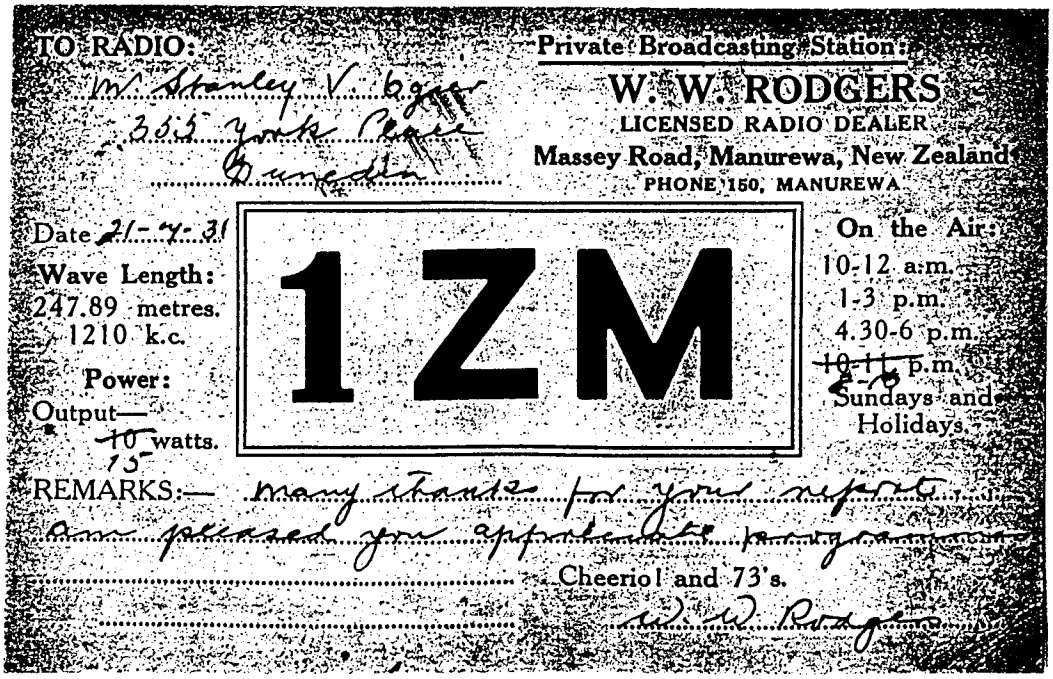
**Date:** March 7 1980

This confirms your reception report of the 1.3.80

at 3.27 - 3. 56 p.m. NZMT.

**Radio Waikato** (1XW) is owned and operated by the Independent Broadcasting Co. Ltd.
**Transmitter power:** 2,000 watts.
**Frequency:** 954 KHZ.
**Aerial:** 264ft, base fed, single tower.
**Situation:** 175E20, 37S47.
**Studios:** 169 London Street, Hamilton, New Zealand.
**Schedule:** 24 hours continuous.

*Thank you for your report.*




– Two QSL cards. The historic 1ZM card, dated 21.7.31 shows that less than 10 years after broadcasting began in NZ there was a thriving hobby listening to wireless. Station 1ZM is today's Classic Hits 97 FM in Auckland –

"Personality" radio was not yet heard of; announcers didn't identify themselves on air, although the public knew who they were. In the thirties this changed, and the first, and probably the best-known personality ever to broadcast on NZ radio began to make her mark as "Aunt Daisy".

Mrs Maude Basham began her radio career as an "aunt" presenting a children's programme in the early 1930's. Eventually, on 30 October 1936 she was slotted into the weekday 9.00 to 9.30am slot with a chatty programme aimed at housewives, who, in those days rarely went out to work. Their place was in the home as mother and wife, and Aunt Daisy broadcast specifically to them, with recipes, household hints, gossip and all manner of trivia, heavily laced with spoken commercials which were really personal endorsements for products. It is said that Aunt Daisy would never advertise a product that she had not used, or didn't believe in.

The phenomenal success of her programme resulted in her doing exactly the same show for an incredible 27 years, with almost no change in format, until a few days before her death in 1963, when she was in her eighties.

Up to 1932 an uneasy situation existed, where the "Y" stations in the four main centres were operated by the Government through the Broadcasting Company, alongside privately-owned stations with "B" or other signature call signs.

At this time no stations were permitted to advertise.

On New Years Day 1932 the Radio Broadcasting Company was disbanded and the Government-appointed Broadcasting Board came into being with overall responsibility for radio in New Zealand.

Another person who had an enormous influence and made a huge contribution to the radio industry was the Reverend Colin G Scrimgeour (known as "Scrim") who had bought 1ZB in Auckland and turned it into a hugely popular station in the country's largest city. Remember, this was before television, and the wireless was the only electronic medium that entered people's homes.

The Post and Telegraph Department administered the Broadcasting Act and applied stringent censorship to anything of a political commentary nature which could upset Government.

1935 was election year and Scrim believed that the Government's refusal to allow advertising was an attempt to squeeze the independent "B" stations off air, and he campaigned vigorously, using his station to tell the listeners that sinister influences were at work.

Pamphlets with titles such as "The Scandal of New Zealand Broadcasting" appeared and struck fear into the heart of Government, so much so, that it took a step unprecedented and never repeated.

Immediately before the 1935 elections, on a Sunday night in November, Scrim was to make his regular evening broadcast, during which he would undoubtedly use the radio to promote his ideas of what was wrong with Government control of broadcasting.

When he went to air that night, with many thousands of people listening, a strange noise could be heard over his voice, but not quite distorting it enough that his message could not be heard. The transmission was being "jammed".

Government denied that it had anything to do with the jamming but their credibility was destroyed when a portable transmitter was found on Post and Telegraph property in Newmarket.

Not until 1966, when Radio Hauraki put to sea as a pirate station did a Government again use illegal tactics to silence a broadcaster.

The jamming episode was definitely a contributing factor in the election defeat of the Government and the win that brought the first Labour Government to power. The new Government recognised the power of radio as a means of communication, and although it had seemed, prior to the election that they were sympathetic to the privately-owned "B" stations, once in office their intentions soon became clear.

The Government would set up its own network of commercial stations and offer the "B" stations the choice of selling their stations to the Government or trying to continue with no chance of advertising being permitted to them. It was a no-win situation and allowed the Government to acquire total control of the broadcasting medium.

In mid-1936 the Broadcasting Board was disbanded and the National Broadcasting Service was established as a separate Department.

Under its auspices the National Commercial Broadcasting Service was set up, with Scrim being invited by the Prime Minister, Michael Savage, to become its Controller, a position he accepted.

While the main cities were well served with radio there were many areas of the country that had no local station and in April 1939 the Commercial Broadcasting Service fitted out a railway carriage as a broadcast studio, named it 5ZB and for three months it toured the country giving smaller, provincial towns a taste of local radio. It was hugely successful.

Auckland's King of the Cornflakes for a quarter of a century, and railways enthusiast, Merv Smith, swears the carriage is still in existence, rotting away in a marshalling yard.

During World War Two the New Zealand Broadcasting Service had a recording unit overseas with the New Zealand Forces, recording a sound archive of our contribution to the defeat of the enemy.

In 1962 the National Government got rid of the New Zealand Broadcasting Service and formed the New Zealand Broadcasting Corporation, an autonomous organisation which operated all the radio stations and the newly set up television service. Another body, the Broadcasting Authority was established, its function to grant warrants to potential broadcasters; it never did.

# MODEL 471

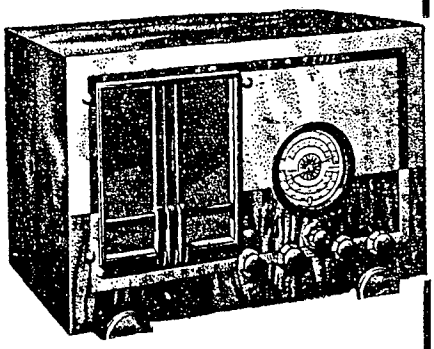
## Going Like Hot Cakes!

The new All-British All-wave product of H.M.V. is going like hot cakes. . . .

It's a winner! Lifelike tone, freedom from noise, NEEDS NEITHER EARTH NOR AERIAL.

MODEL 471—
Will get you Timbuctoo, Petropaulovski, Wooloomooloo, Miss Jean Batten and Westfield, if the wind's blowing! In fact, sit up late enough and you'll get Chile.

You'll like its tone, love its performance, and marvel at its value.



DON'T TAKE *OUR* WORD—TRY IT OUT!

The famous H.M.V. Electrical Line, built to H.M.V. standard of British Engineering, includes Domestic Refrigerators, Ironers, Washers and Stream-lined Hand Irons. Commercial Refrigeration of all types.

BUY DIRECT FROM THE DISTRIBUTORS:

**ARTHUR H. NATHAN LTD.**
DISTRIBUTORS
CUSTOMS STREET EAST, AUCKLAND.. Phone 44-705.

– Newspaper advertisement, November 1936 –

In 1966 David Gapes and a group of friends formed Radio Hauraki. They equipped a vessel (the Tiri) and put to sea, despite almost being stopped by a Cabinet Minister, W J Scott, who was rebuked by a magistrate for misusing his ministerial powers in his efforts to prevent them.

The "pirates" broadcast from international waters, at that time three miles off shore, near Great Barrier Island in the Hauraki Gulf.

It was an attempt to break the stranglehold that Government radio with its very conservative presentation had on the broadcasting industry.

Hauraki was a breath of fresh air and became hugely popular, with its bright, breezy style and different approach to radio.

National saw the writing on the wall and in its election campaign promised to provide for private broadcasting. When it was re-elected it kept its promise, and Hauraki came ashore and was granted a warrant to broadcast. Very soon there were other applications and private broadcasters again hit the New Zealand airwaves.

It seems ironic that Hauraki, the champion of private enterprise, whose actions broke the thirty year State monopoly of the industry is now part of the formerly Brierly-owned conglomerate Independent Broadcasting Company (1990) Limited, with its near monopoly of Auckland stations and its policy of buying all available frequencies to prevent other operators getting into the industry.

1975 saw a Labour Government remove State-owned stations from political control with the abolition of the previous organisation and the setting up of its radio network as an independent broadcasting organisation: Radio New Zealand.

Another Government organisation to issue transmission warrants had been set up. The Broadcasting Tribunal, a quasi legal apparatus, was a totally inefficient outfit that came up with decisions that were completely incomprehensible to broadcasters. Its hearings seemed to be designed to enrich lawyers. Applicants had to prepare enormously detailed submissions to support their cases, which were presented to the Tribunal by legal counsel. The Tribunal generally consisted of people who had minimal or no experience of the industry and appeared to have a logic that defied understanding. It is rumoured that the costs incurred by the several applicants for a television warrant (granted to TV3) ran to over 20 million dollars, money that could have been better spent on setting up a television facility, rather than making lawyers and "expert" witnesses wealthy.

The Government decided to allow FM broadcasting and the first two warrants granted by the Tribunal were in Auckland, with the Tribunal deciding in its wisdom that, to allow the two new stations to break into the market, Radio New Zealand's popular 1ZM (now Classic Hits) would be decommercialised. It did not suggest how 1ZM would support its operation without revenue.

In large metropolitan areas such as Auckland, applicants for radio warrants would spend hundreds of thousands of dollars preparing a case, to be told by the Tribunal; yes you're fit and proper people to run a radio station and it would probably be successful but you will take revenue away from existing operators so your application is refused.

The Tribunal's main thrust was to protect the revenues of the existing players and few mourned its passing when it was disbanded in 1989 by the Labour Government, whose intention was to totally deregulate the industry.To effect that intention, the Ministry of Commerce took control of the physical side of Broadcasting, issuing licences to those who successfully tendered for a frequency and generally keeping an eye on the development of the industry, with its subsidiary, the Radio Frequency Service, responsible for the technical and engineering practicalities of broadcasting.

That same year Radio New Zealand became a State-Owned Enterprise (SOE). Finally, it was completely free of Government interference, control and threats. It is a registered company, with the taxpayer, through the Government, as its shareholder, but the State has no possibility of exerting political control over programme content.

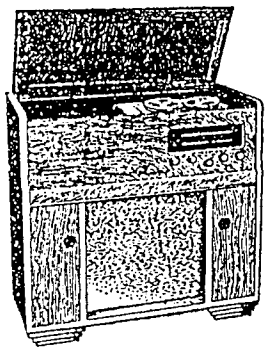
In late 1990 the Ministry of Commerce produced a schedule of all frequencies

# CLAYTONS

100 QUEEN STREET
(OPPOSITE BANK OF NEW ZEALAND)

PHONES – 43789 & 44322

"Now is the time for radio (football commentaries, cricket results)," says Mr Bunny Shaw. "What is better anyway than sitting by your own comfortable fireside and having your choice of listening at your fingertips? We have built up for your inspection an extremely wide range of the best in Radiograms. I will be only too pleased to point out the individual features of each one to you."



## RECORDAGRAM
*by Ultimate*

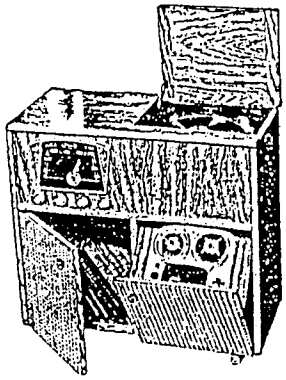
Tape recorders in radiograms give that additional interest to your home musical programmes. It is wonderful to be able to hear a programme when it suits you instead of you having to fit your schedule to the programme. Tape recorders, however, are becoming scarce. We are therefore pleased to be able to offer limited stocks of the most-sought-after recordergram of them all —the Ultimate Recordagram. A 10-valve circuit in a handsome blonde or medium oak cabinet with single lifting lid and twin record cupboards; 3 speaker network, the latest Garrard 4-speed record player, 2-speed Truvox tape recorder, Acos crystal microphone and compensater play back.
The Recordagram has a full rich tone and beautiful finish. Call and inspect it—you are welcome in our showroom. Measurements: 35½in long, 17in deep, 32½in high.

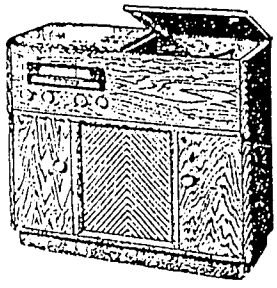
**£149** or
**£11/3/6** DEP. & **32/–** WK.

## RECORDERGRAM
*by Clipper*

In blonde oak only — 9-valve circuit — 4-speed Collaro automatic record player, Walter tape recorder with microphone, very large record storage cupboard. Measurements: 33in long, 31in high, 16in deep. Great value at

**£102/18/–**
**£7/4/3** DEP. &
**22/2** WKLY





## COURIER SPECIAL

A 5-valve broadcast full-sized radiogram by Ultimate. 12in speaker, 4-speed B.S.R. automatic record player, two large cupboards for record storage. In blonde or medium oak. The ideal family radiogram, solidly made, full tone and designed and built by Ultimate to their usual meticulous standards. Measurements: 34in long, 15½in deep, 30½in high.

**£59/19/6** or
**£4/9/3** DEP. & **12/11** WKLY

COPENHAGEN by PHILIPS (not illustrated) . . .

A Novasonic extended range High Fidelity radiogram. First radiogram in New Zealand with four concert-tone speakers; 10-valve performance from 7 multi-function valves giving outstanding broadcasting reception. Attractive Surrey Walnut solid-core veneer for extra strength and permanent beauty; spacious record browser bin. Advanced receiver design utilises the latest "push pull" circuitry. Fully fitted for connecting a tape recorder and extension speakers. Measurements: 32½in long, 17in wide, 30in high.

**£103/19/–** or **£7/16/–** DEP. & **22/5** WKLY

*EVERYTHING GUARANTEED — FREE DELIVERY*


– Newspaper advertisement, May 1958 –

available and unused at that time in New Zealand and advised that they would be put up for tender. Successful tenderers paid amounts varying from $1 to over half a million dollars (depending on location) for a twenty year tenure of a frequency for radio or television. This has led to the plethora of radio stations now dotted around the country.

Auckland has almost 30 stations, making it the most highly saturated (per capita) radio market in the world.

The Government continues to fill its coffers by holding regular tender rounds as frequencies become available for sale.

MODULE TWO

# TRANSMITTER AND STUDIO/OFFICE PREMISES

Your radio station needs offices and studios; an office for the Manager, another for the Programme Director, a library room to store records, tapes, etc, a Sales Manager's office, a Sales office, Accounts and Schedules office, an on-air studio, a production suite, a reception area and a lunchroom, plus toilet facilities.

It's imperative that the toilet be reasonably close to the studio!

There have been radio stations where the toilet was two floors down and at the far end of the building from the studio. Most records run for 3 to 4 minutes!

Unfortunately, very few stations have an Announcers' room, where announcers can prepare for their shift, relax, pick up messages, use a phone in private, listen to music, read trade magazines and so on.

The studio should have the best view of any room in the station. Other staff can wander around, look out various windows and generally change their outlook when they feel like it. The announcer is stuck in a small room, on his/her own, talking to an invisible audience, for up to six hours at a time. It's very difficult to sound bright and jolly, and comment on what a lovely day it is, if all you can see is a sound-proofed wall two metres away.

The studio will be sound-proofed, with a thick, heavy door, and double glazing; that is, each window will consist of two sheets of glass with an air space of up to 30 centimetres between them. There will be a red light, or a light in a case that's marked "On Air", outside the studio door and another one inside that can be seen by the announcer and any guests who may be in for an interview. These lights are automatically switched on with the microphone switch.

For a small community station about 2,000 square feet (about 200 square metres) is adequate.

When the station is all set up and everyone knows their place we can start transmitting.

The programme is generated in the studio, but the transmitter will probably be quite some distance from the office/studio premises; in some cases several kilometres.

This gives rise to two questions; why is the transmitter at a different site and how does the programme get there?

Let's look at how the signal gets to the transmitter. At the output of the limiter, or stereo generator, the signal will be fed into a small transmitter, operating at an extremely high frequency (around 920 megaHertz) which will aim the signal at the main transmission site. This little transmitter is called a studio

transmission link, or STL. It operates in a very short line-of-sight.

At your main transmitter site a receiver picks up the signal from the STL and feeds it into your transmitter, where it is re-processed and transmitted.

If you don't use an STL your signal can be carried to your transmitter by Telecom landline; two pairs of wires carrying the left and right circuits of your stereo programme. This method is much more expensive in the long run, because you must rent Leased Direct Circuits from Telecom and it's subject to breakdowns through cars knocking poles down or contractors digging up underground lines, resulting in you going off air.

Your transmitter site will be selected because it is the best place from which to transmit radio waves to the audience you want to attract. The antenna from which your signal radiates will be so designed that it gives strongest coverage to the most populated areas you wish to cover.

For FM transmission your antenna will be on a high, dry site. It requires relatively small aerials because they don't need an earth and can be mounted on a fairly lightweight pole.

FM, which is Very High Frequency (VHF), is line-of-sight, meaning you virtually have to be able to see the transmitter to receive the signal. The higher above ground level the transmitter is, the greater the distance the signal will travel.

Also, high frequencies don't travel as far as lower frequencies, because they are lost in the ionosphere, or through "layering", or through general energy loss travelling through the atmosphere. So, for the best FM results you transmit high power from a high hill.

In very hilly parts of the country, a station may need more than one transmitter and more than one frequency to give adequate coverage to its target area.

An AM mast usually has to be at sea level, frequently with its feet in wet, salty mud. It has an earth "mat" of copper wire radiating out from the centre of the base of the mast, like a giant cobweb, underground. The mast will be very tall (and expensive) its top perhaps 90 metres off the ground.

The radio frequency comes off the top of the transmitter mast in an umbrella-shaped pattern. Unlike FM, the AM signal will bounce off objects and reflect from obstructions, saturating an area. It also bounces back off the ionosphere to earth giving a greater area of coverage for a lower power output than FM.

Beware! AM transmitter masts are "live". They are insulated from the ground at their base. Never touch an AM transmission mast. If you do, and your feet are on the ground, you complete the circuit and the current will pass through you.

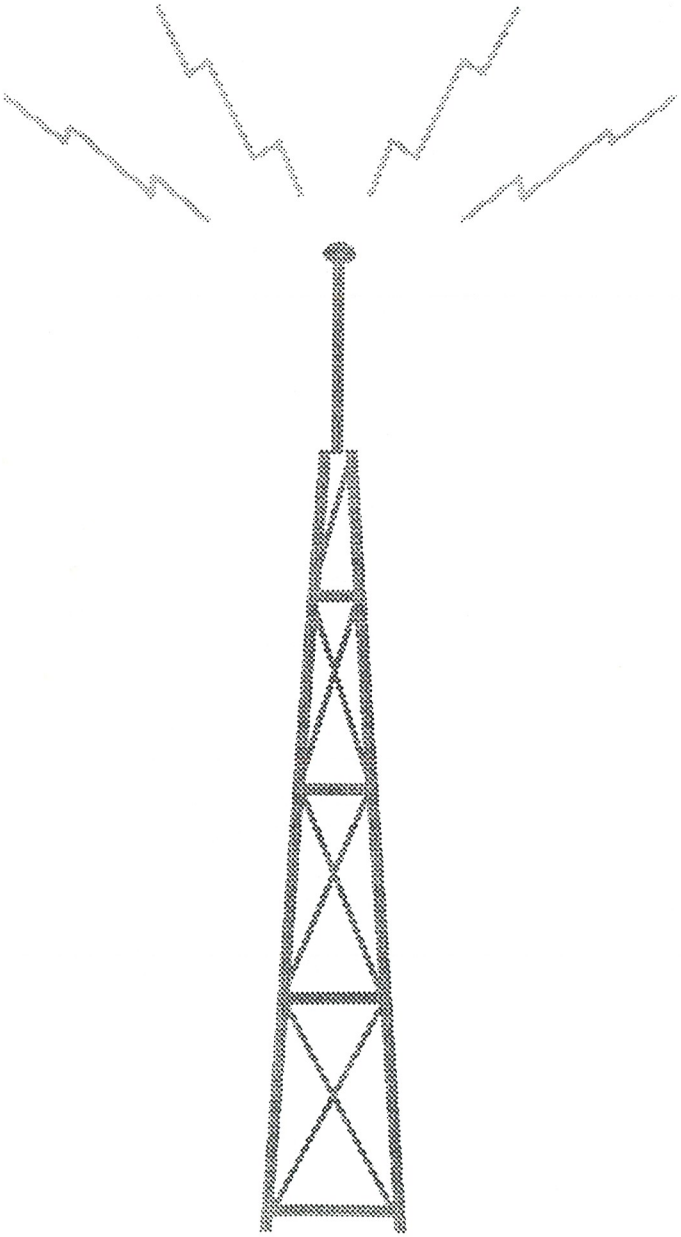
FM transmitter masts are not live. However, if you climb the mast and touch the ends of the aerials, you may be cooked.

Near the base of the FM mast will be a building that houses the transmission equipment that receives the audio signal from the studio, processes it onto the

carrier wave and feeds it by cable up the mast to the aerials.

The AM transmitter will be housed some distance from the mast and the signal will be taken by cable to another tuning box that tunes it to the aerial, so its resonance is appropriate to get the maximum out of the particular aerial being used.

To sum up, if you want a clear, high fidelity stereo signal, you broadcast on FM, with high power and limited range; for speech, or if the sound quality is not your first consideration, AM will give you much greater reach and saturation, with lower power.



MODULE THREE

# GENERAL MANAGER

The general manager has overall responsibility for the efficient operation of the radio station and its profitability. Usually he/she will have a background in the industry, although this is not totally necessary and a number of large metropolitan stations are now managed by people who have experience in the managerial field but have never been inside a radio station before taking up their appointment.

Depending on their location and their pretensions, stations will refer to this person as "manager", "general manager", "executive officer", "chief executive" or "chief executive officer". It all means the same thing.

The manager does the hiring and firing and holds the purse strings.

Appointed by the board of directors, representing the shareholders, the manager is allotted a budget to work within and is appraised of the station's philosophy and target audience.

The crucial item there is the budget. The manager will decide what staffing levels are necessary, what salaries or contract fees are appropriate to each staff member, how many staff the station must have and their individual functions.

The areas that must be staffed are: administration, reception, announcers, programme director, music director, promotions manager, copywriter, schedules clerk, accounts, production engineer. Plus there is the cost of News and Sport, building rent, electricity, telephones, lease of transmission site, fees to APRA, Phonographic Performances, AMCOS, Ministry of Commerce for frequency licences, purchase of music library, production library, tape, office furniture, computers, studio equipment and furniture, transmission equipment, service contracts, and provision must be made to pay tax on wages and commissions and on profits earned by the station.

Setting up a radio station is usually a horrifyingly expensive business.

The biggest outgoing on any station is the wages bill and to keep this as low as possible the manager will want to employ as many multi-talented people as possible.

For a small station in a small market (usually referred to as a "provincial" or "community") it may be touch and go whether there are enough advertising dollars in the town to support a radio station.

Let's take an example of a small town with a population between 15,000 and 40,000.

The manager handles the day-to-day running of the station and may do an air

shift in the weekend. He may also take on the job of programme director. The announcers may work 5 or 6 hour shifts on air and be expected to write copy or sell advertising to make up their 8 hours per day. They will also take turns at producing and recording commercials and ensuring these get into the studio. One announcer will also act as the music director, another as promotions manager.

The receptionist will also type letters, schedule the commercials, send out the bills, follow up unpaid accounts, make up the wages and keep the tax accounts.

To keep costs down, the station may shut down at night, or have some form of automated equipment that doesn't require a "live" person on air, overnight.

So, we're looking at a manager, one person for reception, accounts and schedules, 4 or 5 permanent accouncers plus a couple of part-timers for weekends, a sales manager and sales representatives (or "executives" or "consultants" depending again on the pretensions of the station).

It is possible to run a station with around a dozen staff. It isn't easy, and no-one expects to work a cosy 40 hour week, but that's radio!

Any complaints about the station, its staff, or anything that goes to air will initially wind up on the manager's desk. Unless it's a complaint about an announcer the manager will deal with it. If it's a complaint about an announcer the manager will usually discuss it with the programme director (if the station has one) and they will jointly deal with it.

The manager formulates station policy and ensures that it is implemented. He maintains close communication with all departments, keeping his finger on the pulse, to ensure the "product" is always of a high standard. He will work most closely with the Sales Manager who is responsible for achieving the station's revenue budgets.

Each department of the station, whether it be production, copy, announcing or anything else, will always be seeking more money. The manager must decide where he can afford and justify expenditure on requested items.

It is essential that the manager should know exactly how each department operates. How can he advise staff, approve expenditure, or make any other relevant decision if he is not aware of the necessaries for each section?

The manager is the captain of the ship and must be available to staff members at all reasonable times.

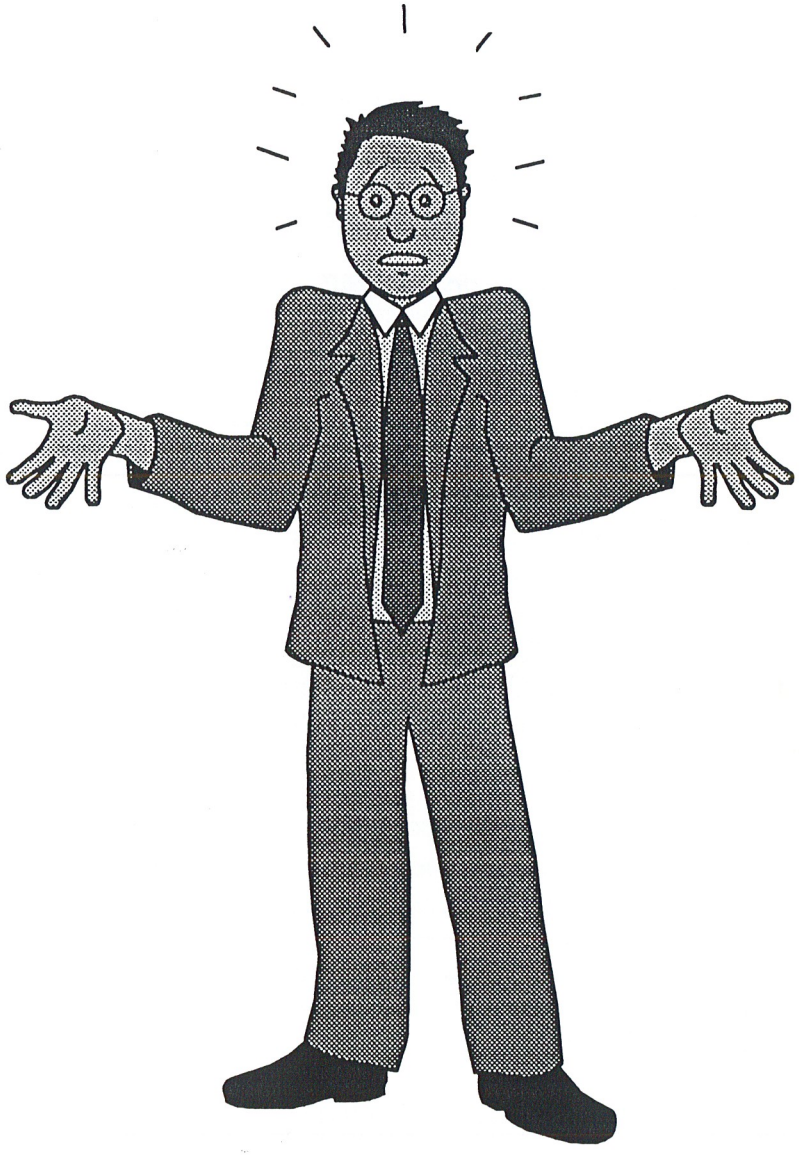
As an exercise, imagine you have been appointed to establish and manage a station in a city of 35,000 people which already has one rock station, a talk station and an ethnic Maori station. Your station will follow a Classic Hits format.

You have a budget of $400,000 dollars to set up the station.

Start by making a list of staff and their duties. Work out appropriate salaries. List the costs you will face and work out the monthly running costs of your

station. Remember, you will need at least three months operating costs in hand from the date your proposed station goes to air to cover the period before you start making money.

When you feel a migraine coming on you're beginning to know how a station manager feels most of the day.



MODULE FOUR

# PROGRAMME DIRECTOR

On a large metropolitan station a programme director may be employed to do just that one job, occasionally filling in on an air shift if the rostered announcer fails to turn up.

On smaller stations the PD's job may be shared among announcers or be part of the manager's responsibilities, if he has had experience as an announcer.

Almost without exception, Programme Directors have been announcers. This is very important, because their job is to decide what goes to air and they must have in-depth knowledge of what is, and is not, possible in the studio, with the equipment available.

It is the prime job of the Programme Director to deliver audience for the station, thereby improving ratings and consequently sales and returns to the owners.

The PD has the responsibility of hiring and firing announcers. He will hire people who best fit the station philosophy, and the image and sound that the station wishes to project.

Obviously he won't employ a motor mouth rock jock on an easy listening station aimed at the 40 plus audience. Similarly, a talk host would not suit a teen-oriented rock station.

Prospective announcers applying for a job on the station will provide the PD with a demo (or skite) tape, on cassette, of all the best things they have done on air, recently, plus commercials. This is their air check. When a station is being established the PD will receive dozens of air check tapes from announcers looking for work. It is his responsibility to listen to these and select any that sound promising for an interview.

Occasionally the PD will know of someone working for another station whom he would like to have on his station and will offer that person a position.

When the PD has selected his staff to fill all dayparts, plus weekenders to work part-time he will get them all together and explain in detail what the station's target demographic is, and how he intends to capture that audience. This will include very detailed instructions on when to speak, when to play commercials, what not to do on air, how to present standard items, such as weather forecasts, where and when to ID the station etc.

Virtually nothing is left to the announcers' discretion.

The formatics of the station are decided by the PD and must be followed exactly by all announcers. There is a good reason for this; if all announcers were allowed the freedom to present their programmes the way they wanted, the station would have no consistency of presentation. Every shift would sound

different and there would be no cohesive, identifying station "sound". It is this identifiable "sound" that listeners feel comfortable with. When they switch on their favourite station they know what they are going to hear and how it will be presented.

Everybody enjoys the comfort of routine. Perhaps it is why nostalgia is always so popular. It represents familiar times that we identify with. Listeners who can identify with their favourite station because they know fairly much what is going to happen next, will continue to listen to that station.

Because people become lazy, or because they're not quite meeting expectations, the PD should air check every announcer at least once a fortnight and sit down with that announcer, on their own, and discuss their presentation with them. Any criticism the PD has of their performance should be positive; unfortunately in many cases it isn't.

Announcing is a skill that is unique and is very personal to each individual. To have one's ability criticised is a blow to the ego and many announcers become defensive when their performance is criticised.

This is another reason why the PD must have had long experience as an announcer. He can justify any criticism with reasoned argument gained from his own experience behind a mic.

During an air check session, the PD will go over virtually every word an announcer has spoken, the way each record has been played and every feature introduced.

An intelligent announcer will not be offended by an air check critique, as long as it is positive, but

– Newspaper advertisement, June 1940 –

will listen to it himself, later, critically, to look for ways of rectifying points the PD has brought up. Usually the PD will have requested the announcer to compile the air check tape; sometimes the PD will have done it without the announcer's knowledge.

To sit in the PD's office and hear him play back one of the worst shifts you've ever done, where you broke all the formatics rules, is not the happiest experience in radio.

As well as employing the announcers and checking that they are following format, the PD also has the final say on what features will go to air. Should the station have a marine weather forecast? A children's programme? Comedy features? Gardening feature? Cooking feature? Horoscopes? Book and video reviews? Traffic reports? And many others, some of which he will be aware of from his experience, some he will read about in trade magazines and some will be suggested by announcers and other staff members.

How does he decide what goes to air, how long it should run, should it be daily, weekly, or monthly?

Firstly, he must decide whether any potential feature fits the station image. On a teen-oriented rock station, would a 15 minute gardening programme be appropriate? Would a talk station want a Top Forty countdown?

Those two options are fairly obvious, but for smaller stations trying to appeal to a wide age and interest range across the community there are areas which are not so clear cut. This is where the PD's experience and knowledge of the community are extremely important.

Having decided that a feature is suitable for his station the PD must then decide its frequency. Does he want to run a surf report once a day, twice, three times?

What time of day should a feature go to air? There's little point in putting a Horoscopes programme to air at 3.00 in the afternoon; the day's practically over. How about 3.00 in the morning? How many people are going to be listening at that hour?

With any feature that goes to air there should be a presentation sheet that tells the announcer how to introduce the feature, when to press the button if it is pre-recorded and what the out cue is, and what to say when he back announces it. If it is sponsored there may be a short client message that has to be spoken before and/or after the feature. The script for this will be included on the presentation sheet.

When the same announcer does the same shift every day he/she will become very familiar with the format and won't really need the presentation sheet for permanent features in his shift. However the day will come when he/she is away sick or on holiday and someone will sit in for him who is unfamiliar with the shift.

If there are no presentation sheets for features the newcomer will flounder

around and make a dog's breakfast of it.

Presentation sheets also mean there is a standardisation of presentation of continuing features such as weather forecasts, which may be broadcast in most shifts during the day. The listener then knows that they will hear the weather delivered in a set manner and will understand it with no problem, no matter who the announcer is.

Many stations use a format "clock", such as the one shown on the next page, for every hour of the day. Some stations will have their presentation log set out from top to bottom of a sheet of paper and the announcer works down from the top, as on the other examples.

Our sample format clock provides for 20 commercials per hour (10 minutes). This may be the maximum that the station has chosen to play in one of its busiest shifts, breakfast. Other dayparts may have fewer commercials per hour. There won't always be 10 minutes of commercials available to play in the hour; there may be only six minutes. They should always be scheduled from the "back" of the hour to the "front", that is, fill the space just before the top of the hour news first, then the space at about 10 minutes to the hour and work back around the clock. The exception is the one minute break between news and sport at the top and bottom of the hour. Clients will have paid a premium to have their commercials played at this time when there is a captive audience who want to hear news, sport and weather and will stay through a commercial break, where they might change stations or go and do something else at any other part of the hour. Those spots are filled first.

The reason for loading the commercials backwards into the schedule is that the top (or front) of the hour has about 6 or 7 minutes of solid talk. To give the impression of playing lots of music, the first half of the hour, following the weather forecast, is kept as free of commercial interruptions as possible.

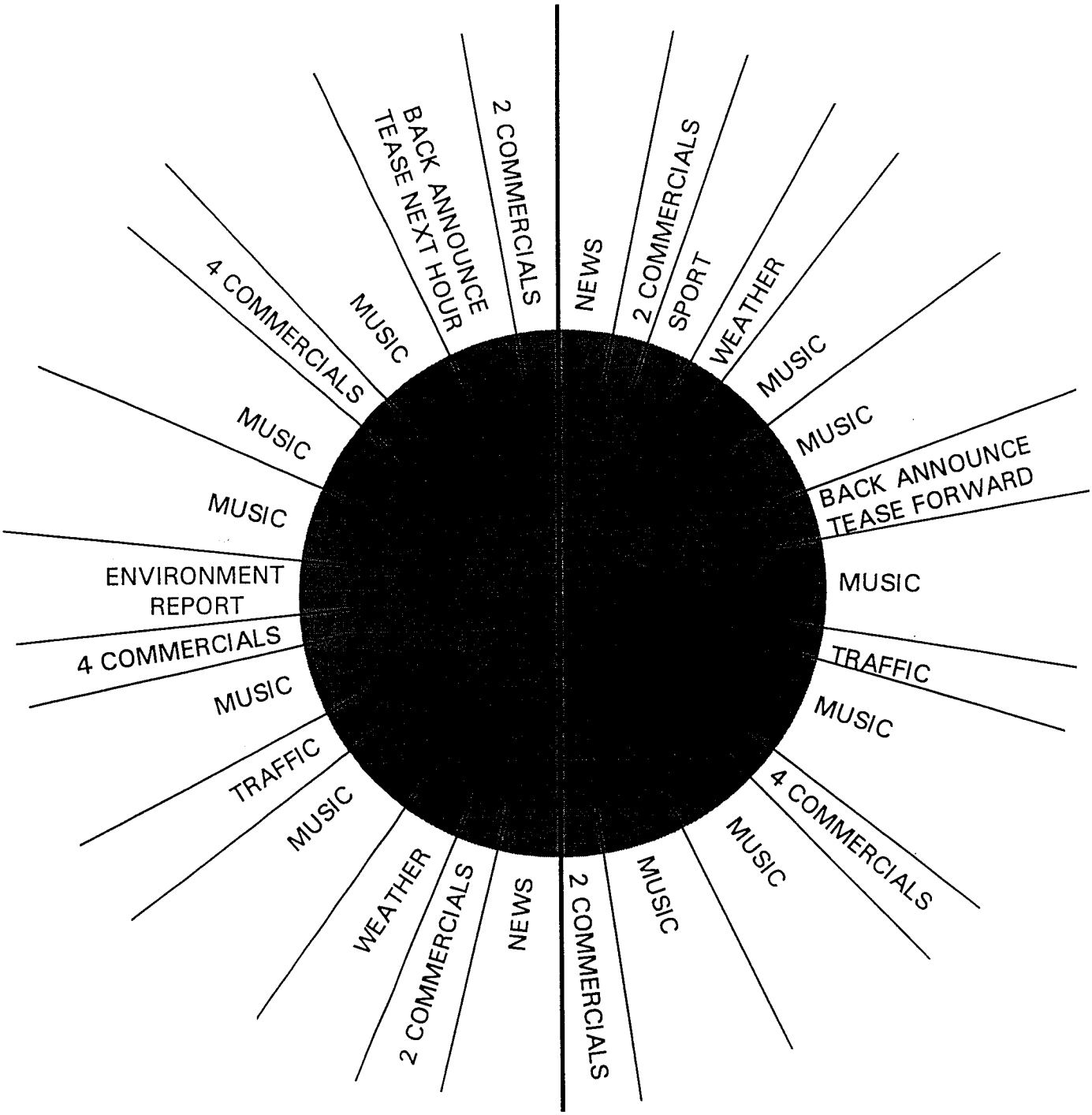
On a large metropolitan station, coming up to Christmas, the busiest advertising period, there may be 15 minutes of advertising scheduled per hour. When it gets to that stage you're interrupting the commercials to play a record! This is when you have to look very carefully at balancing the income to be derived from advertising against the loss of audience from people becoming fed up with hearing commercials and very little entertainment. Somewhere there is a happy middle ground. The station that doesn't find it won't survive.

Whatever system the PD puts in place, announcers must stick to it, playing the music and the features and the station ID's in the order indicated and, as far as possible, at the time indicated.

Any variation from the clock will earn a "please explain" from the PD.

Where a programme or feature doesn't appear to be working, that is, it doesn't have wide audience appeal, the PD must have the courage to pull it out of the system, even if it was one of his own brilliant ideas. If listeners don't like it they will switch stations. No listeners equals no advertisers equals no money equals no station.

**FORMAT CLOCK** **Day**: Tuesday **Hour**: 8a.m.




- One hour format clock -

*EVENINGS*
EASY LISTENING
RADIO 1 98FM
7 PM Saturday 24-11-90

| CART/CD | TK# | TITLE | ARTIST | INTRO/DUR | CT |
|---|---|---|---|---|---|
| | | NEWS [10PM-11PM-MIDNITE] WEATHER | | | |
| D078 | 3 | REUNITED | PEACHES & HERB | 14/ 3:50 | F I |
| 2899 | | SAVE ME | FLEETWOOD MAC | 36/ 3:56 | F E |
| | | IMAGELINER ONLY | | | |
| D048 | 7 | I'LL PLAY FOR YOU | SEALS & CROFTS | 04/ 3:54 | G |
| D090 | 6 | BLUE EYES | ELTON JOHN | 00/ 3:23 | F F |
| | | OR CD140/5 | | | |
| | | FORMAT 2-NO SPOTS ? REC PROMO "A" IN SWEEP | | | |
| D002 | 19 | YOU LIGHT UP MY LIFE | DEBBY BOONE | 04/ 3:35 | I |
| D089 | 17 | YOU'VE GOT A FRIEND | JAMES TAYLOR | 09/ 4:25 | G |
| | | PROMOLINER-STATION PROMOTION SELL IN SWEEP | | | |
| D009 | 17 | TRULY | LIONEL RICHIE | 10/ 3:13 | C F |
| | | | COMMODORES | | |
| D076 | 4 | MORNING HAS BROKEN | CAT STEVENS | 13/ 3:13 | I |
| | | FORMAT 2-NO SPOTS ? REC PROMO "B" IN SWEEP | | | |
| 2798 | | BABY CAN I HOLD YOU | TRACY CHAPMAN | 14/ 3:11 | C E |
| D073 | 18 | (YOU'RE MY) SOUL AND | THE RIGHTEOUS BROTHERS | 00/ 2:55 | F G |
| | | INSPIRATION | | | |
| | | IMAGELINER AND "A" SONG SELL | | | |
| 2892 | | DO YOU REMEMBER? | PHIL COLLINS | 25/ 4:25 | F A |
| D060 | 6 | I DON'T WANT TO TALK | ROD STEWART | 13/ 4:47 | C I |
| | | ABOUT IT | | | |
| | | OR CD175/8 | | | |
| D116 | 13 | I'VE HAD THE TIME OF MY | BILL MEDLEY | 01/ 4:34 | F F |
| | | LIFE | JENNIFER WARNES | | |
| | | FORMAT 1-NO SPOTS ? CSA ONLY | | | |
| D111 | 2 | BABY LOVE | DIANA ROSS | 04/ 2:38 | F G |
| | | | THE SUPREMES | | |
| | | OR CD161/1 | | | |
| D114 | 15 | HEARTLIGHT | NEIL DIAMOND | 09/ 4:20 | F F |
| | | PROMOLINER | | | |
| D041 | 4 | WOMAN WOMAN | GARY PUCKETT | 02/ 3:10 | F G |
| | | | THE UNION GAP | | |
| | | SPOTS OR MUSIC SWEEP TO NEWS/WEATHER | | | |

– One hour music log –

Neither the PD nor the announcer are there to play the music and features that they like. Their job is to entertain and inform.

The station will become involved in promoting itself, with outside broadcasts, on-air competitions and so on. Some of these will originate with the PD, some with the Sales Manager, some will be ideas that staff come up with. When the promotion is finalised it is the PD's job to slot it into the station's programming

and devise and prepare presentation sheets.

If the station takes a News and Sport feed from either RNZ or IRN, or has its own journalist to cover local happenings, the PD is responsible for deciding how the bulletins will be introduced, how long they will run, and what the station outro will be. Usually there is advertising associated with News and Sport and there will have to be a presentation sheet that shows intros, outros, and commercial placement.

Overall, the Programme Director has a great responsibility; he has to ensure that the station maintains its "sound", that announcers and newsreaders have all the tools and information necessary to do their job properly; he draws up the announcer rosters, keeps an eye on copywriting and makes sure there are voices available to record commercials, oversees the music input.

He will listen to his station consistently to ensure that announcers are sticking to format and that the desired "sound" is being achieved, but he will also listen to competing stations to ensure he is always aware of what they are doing.

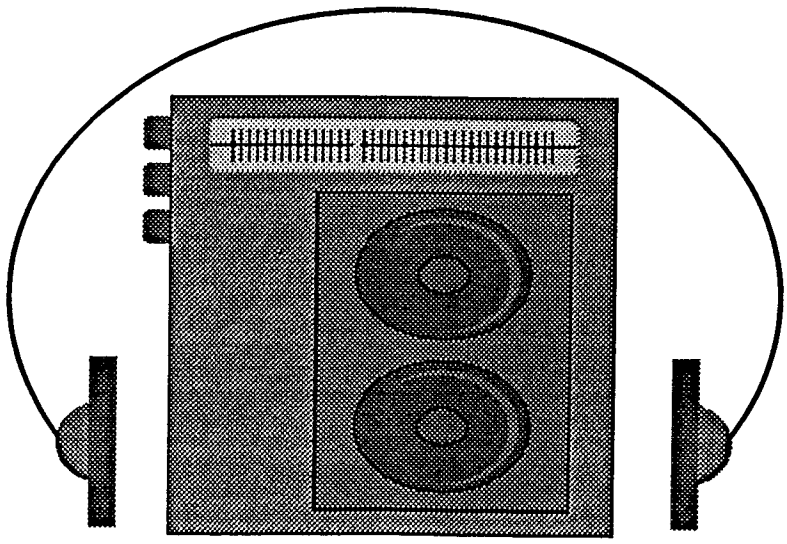
Listening to other stations and reading trade magazines will keep him abreast of trends and new ideas in the industry that he must compete with or use.

In a small market there may be no formal surveys carried out. Perhaps the PD will organise someone to do a tele-survey; a person employed part-time to make random phone calls from the directory and ask questions from a pre-determined set that are designed to find out what station the person listens to, why they listen to that station, etc.

The wording of these questions is a skill in itself, because if leading or biased questions are asked, the results will be inaccurate.

Where there are no surveys, either by an outside organisation or by the station itself, sales income will soon indicate whether the station is pulling audience.

After the station manager, the Programme Director has the most crucial job on the station.



Country FM
MUSIC LOG (with Item titles)

SATURDAY 24 AUGUST 1991

12:37 pm

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| | | | | | | |
|---|---|---|---|---|---|---|
| 12:37:30 | | | | PROGRAMETTE | 1:00 | |
| 12:38:30 | | | | COMMERCIALS | 2:00 | |
| 12:41:00 (33:28) | CD | 2017 | 5 | ABOVE AND BEYOND -RODNEY CROWELL | 2:20/C | /0:06 GOLD7 |
| 12:43:55 | | | | STAT/I.D | 0:05 | |
| 12:44:00 (35:53) | CD | 2001 | 7 | LEAVE ME LONELY -GARY MORRIS | 3:43/C | /0:08 GOLD4 |
| 12:47:00 | | | | COMMERCIALS | 2:00 | |
| 12:49:30 (41:36) | CD | 2014 | 18 | SETTING ME UP -HIGHWAY 101 | 3:34/F | /0:10 GOLD1 |
| 12:52:30 (45:10) | CD | 2015 | 7 | I GOT YOU -DWIGHT YOAKHAM | 3:23/C | /0:11 GOLD6 |
| 12:55:25 | | | | STAT/I.D | 0:05 | |
| 12:55:30 (48:38) | CD | 1507 | 6 | LONG GONE LONESOME BLUES -HANK WILLIAMS Jn | 2:34/C | /0:15 GOLD3 |
| 12:59:00 (51:12) | CD | 1003 | 12 | BY NOW -STEVE WARINER | 2:50/C | /0:13 GOLD4 |

Total Times: Music - 43:17 Items - 10:45 Total - 54:02

MODULE FIVE

# SALES MANAGER

The Sales Manager will liaise closely with the Station Manager. While the Programme Director is concerned largely with on air presentation, the Sales Manager is responsible for ensuring that the station makes enough revenue to cover outgoings and, hopefully, produce a profit for the owners. He must work with the General Manager, whose main function is to ensure that there is enough money coming in to meet his budget requirements.

Between them they will decide on the station's rate card. This is shown to clients, and sets out in writing the charges that the station makes for advertising at various times of the day. The most expensive zone is breakfast, when the station attracts its biggest listening audience, then comes drive, from 4 to 6 in the afternoon, when people driving home are listening to the radio, along with housewives preparing the evening meal, and children who are home from school. The next zone in descending order of advertising expense is the morning and early afternoon period, while evenings are much cheaper because radio is competing with television. Midnight to dawn is almost at giveaway rates.

The most important rate is run of station.

While a rep will, obviously, want to sell advertising at the highest rate (breakfast), the client may not be able to afford an effective campaign at that rate, so will opt to spend his money on cheaper ads that are spread right across the dayparts: run of station.

As well as motivating the sales representatives, the Sales Manager will also go out and sell to clients.

It is the responsibility of the Sales Manager to see that all reps have the "tools" necessary to make sales successfully.

What are those tools?

An intimate knowledge of the station's format and programming, a contract book and any other material that may help to clinch a sale, such as endorsements from other, satisfied clients, copies of relevant pages from a recent survey book.

The Sales Manager will institute a sales "target" for the station, usually on a monthly basis. This is the amount decided by the General Manager and the Sales Manager as a realistic figure to cover operating costs and allow for a profit.

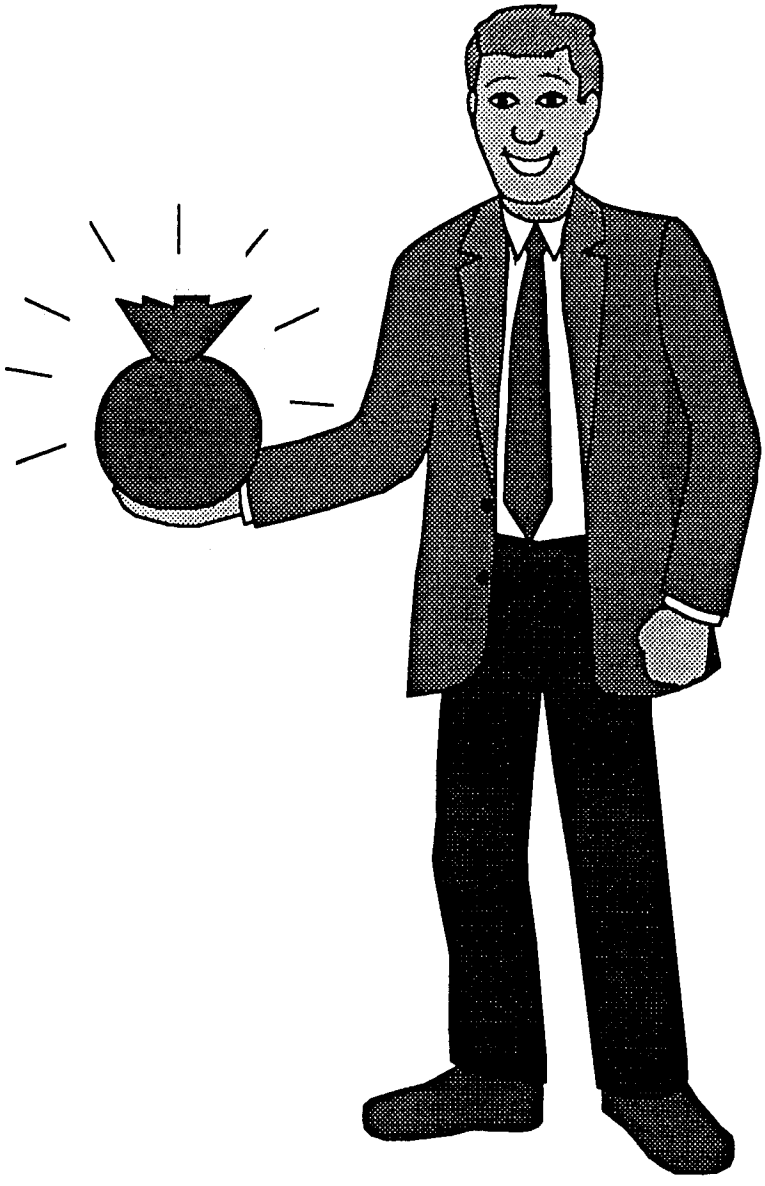
The basic target must be an attainable figure. There is no use asking reps to pull an unreasonable amount from a small community. The reps will soon

become discouraged if they find the target is unattainable and will move on to another employer.

In some stations a large wall chart will be displayed in the Sales area, showing each rep's name and graphing their sales, week by week, in dollar amounts.

It is very obvious, under this system, which reps are successful and which are not reaching target. Some stations work on a reward system. Anyone who exceeds his target by say $5,000 in any one month scores a weekend for two at Queenstown. This is an incentive for reps who reach their target early in the month, not to go and sit on the beach for the rest of the month, but to get out there and sell more.

Another incentive is to have reps on a sliding scale of commissions. Up to say, $10,000 worth of sales in any one month, the rep earns 15% commission, between $10,000 and $20,000 he gets 20% and over $20,000 per month he makes 25% commission.



Some stations will offer new reps a "retainer"; a small wage to cover their living costs while they build up their client base. This may be for a limited period, say

three months. The station may also provide the rep with a vehicle, or cover the running costs of his own vehicle, for an agreed period, until he is generating enough in sales, and thus, commission, to earn a living.

These figures are arbitrary and every station will have its own scale, according to its budget and the local market.

While the figures may look generous, it must be realised that commissions are not really a cost to the station. No commissions equals no sales and it is much better to be paying 25% commission on $21,000 worth of sales than paying five percent commission on no sales.

The opposite to these incentives also occurs. Any rep who continually fails to meet his target will be taken aside by the Sales Manager and have a little heart to heart talk.

The ideal is to employ a greedy sales rep. The first question a Sales Manager should ask a prospective rep, is "How much do you want to make?" If the answer is "Oh, about $30,000 a year," the Manager shouldn't employ that person.

You need a rep who wants to make a million dollars a year and buy a Rolls Royce, a big boat and a mansion. He/she is the person who has the self-motivation to get out there and work. Unlike people who are on a regular wage or salary, a commission rep's earnings are directly related to his efforts and ability.

On some stations the General Manager has been known to get upset if any of his Sales staff makes more money per year than he does. Surely, the more money the Sales people make, the more money the station as a whole makes and therefore the better wages it can pay to its other staff, including the General Manager?

Apart from setting sales targets and cracking the whip over slow selling reps the Sales Manager must institute sales packages and promotions which will enhance sales. Stations never rely solely on selling 30 second spots.

The standard 30 second commercial is the "bread and butter" of the station on which revenue projections are based, but there are many other imaginative ways to sell.

Sponsorships and credit mentions are an obvious method. Commonly sport, weather, traffic reports and any other features that the station airs may be sponsored. In sponsorships and credit mentions the clients get a brief mention, usually a maximum of 15 seconds, associating them with the programme. These can be recorded or live, at the beginning or end of the feature, and in trailers promoting the feature. It may be sold on its own or in conjunction with a normal advertising package.

Naming rights are another form of sponsorship, where a client's name is associated with a feature so it becomes the *Maketu Pharmacy Top Forty.*

Sponsorships are of advantage to the station because they are usually

contracts of longer duration than straightforward advertising contracts. Sponsorships commonly run 3, 6 or 12 months.

The Sales Manager may come up with "special" packages, where clients are offered two months advertising for the price of one month, or a special rate, where the client takes 10 breakfast spots and receives 10 run of station spots free of charge.

The only danger here is that the station may be thought to be running a "rubber" rate card.

The rate card sets out the station's normal advertising charges, as mentioned above, and reps must stick to these rates when selling advertising. They cannot offer Brown's Butchery 10 spots in breakfast at $20 per spot and then go next door to Smith's Emporium and offer him breakfast spots at $15 per spot because Smith says he can't afford $20 per spot.

Business people, especially in small areas, talk to each other and compare notes. They probably also belong to the same Business Association and as soon as it becomes known that the local radio station has different rates for different clients, you've done immeasurable damage to your credibility.

This doesn't mean that the Sales Manager can't set up special sales campaigns, offering special deals, discounts and bonuses. These are okay as long as it is made completely clear that these are special deals, offered for a limited period of time or for a distinct, finite promotion, and they're available to all clients.

To make the most of Mothers' Day the station may offer all potential and existing clients a special rate, applicable only to the week leading up to Mothers' Day and advertising Mothers' Day specials only.

Obviously, this type of promotion can be applied to numerous situations.

The Sales Manager should assist reps to prepare proposals to take to prospective clients, ensuring that they fall within the parameters that the station has set for advertising.

Contra can be very useful for a radio station. It can also be a monster unless it is very tightly controlled. Reps should never be permitted to offer a contra deal to any client without discussing it first with the Sales Manager.

There are many items, from stationery to vehicles, that a station can obtain by way of contra, and used wisely, contra is great value for a station.

Contra deals are always done at retail values. If the station accepts a vehicle selling on the dealer's yard at $10,000, it allows the dealer $10,000 worth of advertising at its normal rates.

All contra deals must be authorised by the Sales Manager (and preferably the Station Manager, as well) and the contract should be countersigned by him as well as the rep and the client.

In the past many stations have been ripped off by reps, and sometimes Sales

Managers, doing contra deals for themselves, without the knowledge of station management. Anything from restaurant meals to swimming pools have been contra-ed illicitly. Without strict control it is very easy to get away with, and it eats away at the profit a station should be making.

Not only does contra have to be firmly controlled, but it must be insisted that any contra deals that are done are solely for the benefit of the station.

Contra contracts should never be entered into just because a client doesn't want to pay for advertising. The station must have a real need for whatever items are offered for contra. While contra, used properly, has many benefits for a radio station it is a two-edged sword. Contra deals do not bring money into the station and at the end of the month when the bills and wages have to be paid it is no good having $100,000 worth of contra on the advertising schedule and no paid commercials.

When a rep and a client sign an advertising contract, which is a legally binding document, the ads will subsequently be written and recorded and go onto the advertising schedule for broadcast. Assuming that the schedule runs for a period of weeks the client will be billed in the month *following* the broadcast of the last commercial and payment can be expected by the 20th of the following month. Thus, the station will get no revenue from that contract for a considerable time after it was signed.

This is where problems can arise.

What happens if the client's business was fairly shaky and he goes broke and closes up before you get your money?

What happens if the client says "The advertising didn't work for me, I'm not paying"?

Well, you can sue him, but most contracts are not worth huge amounts of money and it will cost more in legal fees than the contract was worth.

You have nothing to repossess, unlike a car dealer who sells you a car. If you don't make the payments he comes around and takes the car back. When you've sold advertising that has gone to air, you've nothing to take back.

One way to pressure bad clients is to use reps as debt collectors.

The rep who sold the contract goes to the client and asks what the problem is and tries to work out a solution, whether it means paying the contract off at so much per week or some other arrangement. The rep also makes the point to the client that because the client is not paying, he (the rep) is not getting paid either, because reps only receive their commission when the client pays up. Most clients are very good and pay up, if not promptly, at least, eventually. But watch out. There are always one or two rotten apples in the barrel!

The station won't derive all its revenue from local business advertising. There are bound to be businesses in the area which are part of a large nationwide chain. The Sales Manager should handle these prospects himself, talking to the local retailer and finding the name of the advertising agency which handles

the chain's advertising budget.

The agency will know a good deal about your station, its market share, reach, etc and the Manager will have to be able to make a good case for advertising on your station and will have to have all his facts and figures and justifications at his finger tips.

Agencies charge commission for placing a client's business with you, so advertising a national client may not make the station a lot of money unless it is a very big contract.

Radio New Zealand's Radio Bureau sells national advertising to agencies and direct to clients, representing RNZ stations and most of the private stations throughout the country. This is a valuable service as it gives radio a unified front to compete against other national media such as television, newspapers and magazines.

Sales are the lifeblood of any commercial radio station, whether it is one of the largest metropolitan stations in the country or a small community station serving a few thousand people.

Your station can have the best announcers, the greatest programming and maximum community involvement, but if it does not reach target budget each month it will fail.

07/08/90 21:19 NZ POLICE REGION 1 CONTROL ROOM. 001

REQUEST FOR BROADCAST
TO THE STATION MANAGER, FROM POLICE STN: AUCKLAND CENTRAL
RADIO STATION: ALL STATIONS DATE: 7TH AUGUST 1990
SUBJECT: PERSON REQUIRED TO BE LOCATED
WOULD YOU PLEASE BROADCAST THE FOLLOWING MESSAGE FROM YOUR
STATION AS SOON AS POSSIBLE AND REPEAT AT SUITABLE INTERVALS
OVER A PERIOD OF FOUR HOURS:
"WOULD ANY PERSON KNOWING THE WHEREABOUTS OF
DEREK VINCENT WESTON AN AUSTRALIAN RESIDENT CURRENTLY HOLIDAYING IN THE
CENTRAL NORTH ISLAND AND COROMANDLE AREA. POSSIBLY SKIING AT RUAPEHU.
HE IS DRIVING A LIGHT BLUE LATE MODEL TOYOTA STARLET RENTAL, PLEASE
COMMUNICATE WITH THE NEAREST POLICE STATION"

SENIOR SERGEANT

– A police message, faxed by Auckland Central Police to all radio stations –

MODULE SIX

# MUSIC DIRECTOR

Most stations outside the main metropolitan areas do not employ someone whose sole job is to be the Music Director; they can't afford it. And with radio now being such a competitive market - at last count New Zealand had somewhere around 150 stations for just 3.5 million people (about the same population as Sydney) - fewer and fewer stations, even the large ones, can afford the luxury of a staff member working full time as Music Director.

The position is, however, very important, and someone must take responsibility for the station's music. Often it is the Programme Director, because he already has long and extensive experience in the industry, usually at the coal face, on air, playing music. In fact he may have initially decided to make Radio his career because of an abiding love of music and over the years he will have amassed a huge knowledge of music, and more importantly, will have an understanding of what type of music appeals to various demographics.

He will know, broadly, what types of music are enjoyed by elderly people; by the 35 to 50, affluent, two car, home owners; by small rural communities with a multi-cultural population base.

Most of his knowledge will come from his experience, some of it will be from reading the trade magazines and being aware of what's happening overseas, and a lot of it will be from "gut" feeling because he knows intuitively what is "good" music and what is rubbish.

Often a Music Director can listen to about 30 seconds of a brand new record and tell you whether it will be a hit, whether it will have some appeal, or will decide that his station should never play it.

It used to be that record companies, eager for air play, sent bundles of brand new records to radio stations with associated promotional material, hoping to convince the Music Director to put those records on the playlist.

Those days are gone. With nearly thirty stations in Auckland and the number around the country rising all the time, record companies claim that they don't get enough demo copies from the country of origin to supply all stations. Provincial, rural and community stations fare worst, because their market is so small they're at the bottom of the list for handouts.

Some record companies are still considerate and generous and will take into account a station's particular format, eg: Country, or Jazz, and will provide product because they know that station, with its niche market, is the logical outlet to place their records.

New Zealand record companies are generally more co-operative than the overseas-owned ones; an example which deserves particular mention is Pagan

Records, of Auckland. Trevor Reekie, the longtime owner and manager is unfailingly helpful and unstinting with product in the interests of promoting Kiwi artists.

These days, a newly-established station sets aside two budgets for the purchase of music. The first, and largest, amount is to set up the station's basic music library. Let's set aside two or three thousand dollars. What records are you going to buy?

That depends on your station's format. Suppose you're a Classic Gold format. What is the starting date for your library? The 1950's? the 60's? 70's? Once that decision is made, what artists, and which of their records are you going to buy? Where do you source this information from?

Well, you can buy a ready-made library from an American source. There are a number of organisations supplying music libraries as a package, and if your station plays Classic Gold, plus current chart material which fits your format, you'll find a source supplying the base Gold library, plus updates of new material. It's a bit like subscribing to a book-of-the-month club. Sounds like a simple, painless method of establishing your station library and keeping up to date.

BUT! Remember that American music doesn't include most of the lesser UK artists that we have listened to over the years. Outside the Beatles, The Rolling Stones, and a very few others, English artists were very poorly represented in the US charts, even during the "British Rock Invasion" of the 60's and early 70's.

AND! You won't find any Australasian music in that library. No Seekers, no Fourmyula, no Split Enz.

There will be obscure material that you've never heard of before: something that sold a million copies in Nebraska in 1967, which never got any airplay in New Zealand.

So, a ready-made library, imported from the US, is not the total answer to the Music Director's problem.

Maybe your station can afford to buy an overseas library, with updates, and you use your local knowledge to fill in the gaps. Or you can sit down with the charts of the years you decide your format will encompass and draw up a list of artists and a list of records that you believe should constitute the basis of your station library. You then go out and buy them from a record shop, or better still, you contra them.

Radio stations generally attract people with more than just a passing interest in music. Whether they're receptionists, sales reps, copywriters, accounts staff, whatever, usually they're working in radio because they have an interest in the medium itself. And that means an interest in music. So, use the accumulated knowledge of all those people. Get them to suggest the records they'd like to hear.

Start with a wide list of everything that everyone has suggested, then start to

whittle it down.

How many tracks do you want in your library? Some stations believe that you only need 600 to 800 songs, because a listener's TSL is only about 10 minutes.

The theory is this: You play about 15 records per hour, at an average of 3 minutes per record. Multiplied by 24 hours per day, equals 360 records. With a library of 800 tracks you will play the complete library of records in 2 days and 4 hours.

And then you start from the first record and play them all over again? Not quite!

Some records, which are perennial favourites, will stand more frequent playing than others, which you may only want to play once a week. Some, you may want to play even less frequently.

The time between playing of a record is its **turnaround**.

It's looking fairly complicated by now, isn't it? What we need is a **playlist**. Your playlist shows every song in your library and is divided into categories; an A list, a B list, a C list, and so on, as far as necessary.

Usually, your A list will be the current, charting songs, the B list will be the most popular Million Sellers (or "Gold"), the C list will be well-known songs which may not have been million sellers. Obviously you can have as many categories as you want, but the more you have the more unwieldy the system becomes.

Now that you have your playlist organised, all you have to do when you add to your library, is decide which list the record goes on.

How many records go into your library may be a station policy decision, or it may be left up to the Music Director, who may decide that the library has no finite cut off point. The more music that is added to a library, the longer the turnaround time will be for certain lists.

The station format clock, or music log, will tell the announcer which records to play at which time in the hour. Each of those songs will be from your playlist.

You may decide to come out of news, sport and weather at the top of the hour with a current chart song (from the A list) or a solid million seller (such as Roy Orbison's "Pretty Woman") from the B list. The next song may be a "nostalgia" track from the 60's (a C list).

You, as Music Director, generally in consultation with the Programme Director, will decide the format of the hour; what category of music is played in each sweep or segment. Throughout the day this format will change. For instance, late at night, when people are relaxed, going to bed, reading, etc, your music format should be different from the one you use in breakfast, when they've just got up and are getting ready for school or work or shopping.

Along with categorising your music into A, B, C and D lists there are other parameters to be taken into account. Male vocal, female vocal, groups, instrumental, hard rock, soft rock, ballads etc. You don't want to fill up an hour

with all male vocal records that are hard rocking sounds. Variety is the name of the game. It's easy enough to subdivide the A, B, C, D lists further into categories but it's about now that you need a good computer software programme.

There are a number of commercially available software systems that will allow you to divide your library into a wide range of categories that should suit most Music Directors. When you have all the music loaded into the computer you then decide what your hourly formats will be, programme that information into the computer, press the button and the computer spits out the music logs. These software systems are expensive but are well worth it, in time saved and accuracy.

Did you really think all you had to do was turn up with a stack of records and give them to the announcers?

It all sounds very restrictive but there are sound reasons for the major decisions that Music Directors must make every day. Records will come across your desk continually with recommendations from someone that you *really* should be playing *this* track.

Some MD's will not play anything that isn't "familiar", on the grounds that unfamiliar music is a turn off factor for listeners. When you're told that, ask how "familiar" Elvis Presley's "Heartbreak Hotel" was in 1955? It took a Music Director or announcer with the courage of his convictions to take a risk and play something totally unfamiliar.

For some time now, there have been moves to have regulations introduced, forcing radio stations to play a "quota" of New Zealand music, as is the situation in Australia. Proponents of the quota system would like to see all radio stations playing 10 to 20 percent Kiwi music on air.

There are some basic arguments for and against this suggestion. Those in favour say that radio stations slavishly follow overseas charts and will not play unfamiliar, Kiwi music. Those who are against a regulated quota of New Zealand music claim that Kiwi music will get airplay if it is of a high enough standard; that it should stand on its own merits against the world's standards of popularity, and that stations should have the freedom to play whatever they deem their listeners want to hear. There are also the complaints of stations whose format is not catered to, by New Zealand music. Where is the Kiwi music that fits an "easy listening" format?

So, the MD's have the unenviable task of trying to forecast the public's likes and dislikes in music, to rotate the records at a rate that pleases the audience, and to retain listeners and pull them from other stations.

No matter what they do they very quickly learn that you can't please all the people, all the time.

MODULE SEVEN

# PROMOTIONS MANAGER

The station must market itself; it is a consumer product, like cornflakes or used cars. Its customers are its audience and the more "customers" it has the easier it is for it to sell advertising and that advertising can be priced at a higher rate. The top rating station in any market will have much higher advertising rates than the lowest-rated station, because it is putting the advertisers' message into the ears of a lot more listeners.

How is a station's audience measured?

Ratings! The bane of all commercial stations' existence.

In large metropolitan areas stations subscribe to a survey conducted by an independent research organisation, which samples a group of several hundred people representing a cross section of local society. It then collates and analyses the information in great detail and comes out with The Book, a large volume containing the results of the survey.

Stations use these results to convince potential clients that they should be advertising with them because they are number one with all audience 10 to 15 years, or they're number one with over 55's with disposable dollars to spend, or any other permutation they can come up with from the results.

Surveys are conducted on a regular basis; bi-monthly is common. You can tell when stations are "in survey" because they are all running competitions, giving away a house and a car and a boat, or a trip for two around the world, or a houselot of furniture and appliances. They may advertise how wonderful their programmes and competitions are, on television or in newspapers and, of course, endlessly, on their own station.

The idea is to wean people from the station they are currently listening to, and have them listen to your station.

Outside survey times, the station will still promote itself in an effort to build audience. In a small community, this will include being involved in community events, sponsoring events or organisations (often sports teams) and running competitions. It will try to have as high a public profile as it can achieve, with as little expenditure as possible.

It is the Promotions Manager's job to keep the station in the public eye and get as much publicity as he can for his station.

And to do it as cheaply as possible.

He will dream up the ideas, or steal them from other stations, or read about them in trade magazines, or re-work old promotions.

CLIENT: TRAILER - DESTINATIONS KEY: TRAILER.161

CART: A1 DUR: 30sec WRITER: BLF FTA CHECK: YES

START: 8.8.90 FINISH: ufn APPROVED: / /

BED: atmoscd18/40

SFX: CD1001/43/INDEX 1 START 9 SECS IN

START WITH SFX - SEGUE TO MUSIC (YOU'LL SEE WHAT i MEAN).

SCRIPT:

Easy listening Radio i is giving you the opportunity to take off on any one of 8 fantastic holidays worth a total of $15,000... to celebrate the arrival of destinations - Auckland's travel and leisure show.

Join Thrifty tours to the Bay of Islands, Go New Zealand Holidays to the Taranaki Rhododendron Festival or stay at any North Island Manor Inn... or You could take a Tourism South Australian Holiday to Adelaide and the famed Barossa Valley with 7 nites accomodation at the fabulous Meridian Apartments with dinner at the magnificent Adelaide Casino....

and there's more.

Join Merv Smith

All next week// All this week// Again tomorrow morning..

- Play the destinations game and win your next holiday only with the station that plays your easy listening favourites...

Radio i.

- Script for a station promotion with 3 turnouts -

It is always said that there's nothing new in radio - just old ideas dressed up in new clothes.

When he comes up with a brilliant idea, (which he will pass off as his own) he will discuss it with the Station Manager, the Sales Manager and the Programme Director. The Manager has to okay the budget, if expense is involved, and the Programme Director has to make sure the promotion fits the station's image and can be handled by on-air staff, with the equipment available.

Ideally, a station promotion should cost the station nothing.

How can this be?

Find a sponsor, or sponsors, to pick up the cost in return for advertising or credit mentions and name association. This is where the Sales Manager becomes involved.

Promotions can be large, unwieldy, expensive and not necessarily effective; they can also be small, low-key, cheap and highly effective.

Giving away dinner for two at a local restaurant, between 7 and 8 each morning in the breakfast show, can be great. Running a competition to give away a house and a car can become a headache, where everyone associated with it is sick of it by the time it winds up.

People love to win things from a radio station. Not huge, expensive prizes. A double pass to the movies is just as good value as a Porsche. If your station is in the position of being able to give away a Porsche you'll certainly generate a lot of interest, but when the lucky name is pulled out of the hat, how many people have you made happy?

One, at the most two.

For the cost of a Porsche, how many double movie passes could you give away?

How many people are going to be happy and tell their friends, "I won a prize on 82FM. Listen tomorrow morning, and see if you can win one"?

And that's what promotion is about. Pulling audience.

On small stations there will not be a full-time Promotions Manager; the job will be handled by the Manager, plus the Programme Director and maybe an announcer who accepts the position as part of his job. There may be a Promotions Committee, comprising the Sales Manager, General Manager and one other, probably the Programme Director.

They will meet weekly to discuss upcoming promotions and to evaluate any promotions the station is currently running. It is quite common for a station to run more than one promotion at a time.

Promotions will often require an OB, with sales people and on-air staff turning up at an event with the station vehicle to "show the flag". Sometimes the station will do live broadcasts from the site of a promotion, or, more commonly these days, an announcer will do live crosses, either by radio telephone or cell phone, lasting 30 to 60 seconds, often twice or three times an hour. These are intended to "hype" the listeners into attending the event, and, if it is in

association with a client, hopefully spend their money on the client's product.

Let's suppose you are able to organise a big competition to give away a brand new car. John Smith Motors has agreed to supply a vehicle for, say, $25,000. In return he gets $25,000 worth of advertising, spread over a twelve month period.

The car is painted (with removable paint) with messages such as, "Win this car with 82 FM", "Car supplied by John Smith Motors", "Listen to 82 FM every day between 7am and 7pm for your chance to go into the draw for this magnificent car", "Win with 82 FM and John Smith Motors".

The car is parked in prominent places, such as outside the local supermarket, where there is a lot of foot traffic and it will get maximum exposure. To sweeten the manager of the supermarket, so you can park the car in the middle of his carpark, you offer him $500 worth of free advertising, in association with the competition.

While the competition is running your on-air trailers will say something like: "See the brand new John Smith Motors Honda Concord in the Low Price Supermarket car park every day this week. When you're picking up the extra special deals on cornflakes and margarine, take time to see the car you could win with John Smith Motors and 82 FM".

To milk the greatest mileage out of the promotion the competition will last up to a month, with the car at a new venue every week and trailers going to air to promote the competition, every hour.

You will also advertise in the local newspaper, again trying to get a client to pick up the cost.

Your ad may read "Kitset Autoparts congratulates 82 FM on giving away a brand new Honda Concord from John Smith Motors. To celebrate, Kitset Autoparts are having a sale, this week only, with specials on car accessories at giveaway prices."

As an inducement you offer Kitset Autoparts an associated radio campaign, pushing their one week sale, free of charge to the same value as the cost of the print ad they are paying for.

Next week you have a different client pick up the tab for your print advertising.

Remember, a radio station carries no stock (such as spare parts, cars, whiteware, etc). Its stock is air-time and there is plenty of that, twenty-four hours a day and it costs absolutely nothing.

For a big competition, such as giving away a car, you draw the winner in the breakfast show, because that's where your greatest listening audience is. But you promote it throughout the day and give listeners an opportunity to enter, every hour of the day. This lets everyone, no matter what their work hours, listen and enter. It maintains the excitement and keeps your regular audience, plus chance dial-surfers, interested. You'll find that staff become thoroughly fed up with the promotion over a month and will try to convince you that everyone

is sick of it, that it has "burnt out".

What you staff members don't take into account is that while they are exposed to the station every hour of the working day, most listeners will only occasionally hear the message.

It has been determined by research that the average Time Spent Listening is 10 minutes. That is, people listen to a radio station for only ten minutes at a time. Obviously this is a generalisation which takes no account of work places which have the radio on the same station day after day or people who listen to the same station from habit. It represents an average.

However, people do not consciously retain every single thing they hear on radio. You may have been running the competition for a fortnight, giving it heaps of air-time and someone will ring up and say, "I've just heard something about giving away a car. How do I enter?"

You grit your teeth and politely tell them to listen for details every hour on 82 FM.

As you can see, running a large promotion requires very careful planning. Before the promotion starts you must have every detail in place, in writing. There is no room for error and nothing destroys a station's credibility quicker than a promotion that goes sour and possibly leaves members of the public feeling let down. The aim of any promotion is to inflate the public image of your station, not wreck it.

So, careful, detailed preparation is vital. You must be able to answer every question that can possibly be asked; the on-air staff must know exactly how the promotion will run, what their part in it will be, what they are expected to do. They have to know the answers to all the questions that listeners will phone in with. There must be clear, comprehensive presentation sheets for all shifts.

The climax of the promotion must be carefully planned. You want a big finish to squeeze the most out of the competition. You want to leave all listeners, including those who entered the competition, with a good feeling. It is important that everyone, not just the winners, wind up with a rosy glow and look forward to the next competition. That way you retain audience.

Remember, another station will be running its own competition, either at the same time as you, or shortly after, to try and retain *their* audience and entice your audience away.

Promotion is an ongoing battle to entice, keep and satisfy listeners.

It would be wonderful if you didn't have to woo listeners; if they listened to your station simply because you have the best programmes on air. Unfortunately, that's not the way of the world.

All your promotions won't be on the scale of the car giveaway outlined above. More often, they will be the small "dinner for two" type of promotion. These are just as important as the big promotions and need the same planning,

1940
NATIONAL
8-VALVE
ALL-WAVE CHEST MODEL
(Featuring Spectacular Light Ray Tuning)
It's got everything! Separate "light track" for each wave band. Spinner action of tuning mechanism providing ready means of tuning quickly from one end of the dial to the other. Short-wave coverage of 16 to 50 metres. New High-fidelity wide range speaker, and a beautifully grained and piano-finished walnut veneered cabinet of modern design.
HEAR IT! ON SHORT WAVE—
One Only!
6-Valve Goldentone
Broadcast Model in splendid order. Reconditioned. A great bargain at
£5/10/-
One Only!
"H.M.V." A.C./D.C.
A great little set for alternating or direct current operation. Reconditioned.
£7/10/-
One Only!
5V. S.T.C. CONSOLE
Another bargain in reconditioned Radios! A console, mark you, for only - - -
£4/10/-
PHONE 32-685
For a FREE HOME DEMONSTRATION
For the discriminating buyer who must have something different, John Burns & Co. Ltd. proudly present this new "NATIONAL" Model. Definitely superior on all wave bands. Magnificent in appearance. Amazing volume - - - all without sacrificing the usual "National" tone. It's the ideal set for you and yet
PRICE ONLY
£36
WEEKLY TERMS
6/9
TRADE-IN
Your Old Radio as liberal allowance on this 8-Valve All-Wave National. We will call and value your set. PHONE 32-685.
JOHN BURNS
& CO. LTD. - RADIO DEPARTMENT - GROUND FLOOR - CUSTOMS STREET EAST
"For Scientific Radio Service and Repairs."

– Newspaper advertisement, June 1940 –

preparation and oversight.

Apart from the competition type of promotion there are the "showing the flag" promotions where staff take the station vehicle to an event, maybe a sporting fixture, an air show, a beach carnival, and do live crosses to keep listeners who can't be there, informed of what they're missing. Once again, planning and preparation are vital, with everyone involved knowing exactly what their duties and responsibilities are. There's nothing worse than a promotion that falls flat on its face because "Nobody told me what to do!"

It's an old adage that radio (the communication business) has the worst internal communications of any business.

When you are going to cover an event, say a Lions Club fund-raising woodchopping display, offer to give it free promotion on air in return for naming rights, so it becomes the 82 FM Johnsonville Lions' Woodchopping Display.

The station appears to promote a worthwhile community cause and the Lions get free publicity.

Promotions require imagination, boldness, and a degree of cheek, plus selling ability, organisational skills and logical thought processes. Most important of all they require attention to detail.

– Newspaper advertisement June 1940 –

MODULE EIGHT

# SALES REPRESENTATIVE

In the early to mid nineteen-eighties ownership of a radio station was said to be a licence to print money. The country was affluent, business was booming and plenty of advertising was being placed in all media. Then came the stockmarket crash of 1987, followed by the de-regulation of the radio industry at the beginning of the nineties, with the subsequent burgeoning of commercial, privately-owned stations.

The industry has never quite recovered from the effects of these two events.

When the commercial world turned sour businesses looked for areas where they could save money. Staff was one area, with thousands of employees being tossed on the scrap heap. Another area was advertising. Why waste money on advertising? Surely, it was just money down the drain?

That was the thinking of many of the smaller, and not so smart, retailers. It didn't occur to them that without advertising, how were people going to get to know of their products? Who would know that they had a great sale coming up next week? How were they to inform the public that their product was the best one on the market, or even that it existed? Ceasing to advertise was a contributing factor in the demise of many of the casualties of the '87 crash. It's often said that hard times are the times that businesses should advertise the most, to get a greater share in a difficult business climate.

De-regulation of the radio industry led to a tripling of the number of commercial radio stations in New Zealand, but as the advertising "cake" hadn't grown appreciably in the time since the '87 crash, it meant more stations were chasing the same sized cake. Consequently, the slices became a lot smaller.

The result for the radio industry was that the golden days were over. The "perks" disappeared. People had to be able to perform more than one task - they had to be multi-talented. Longer hours were required of staff members for the same money as (or, in many cases, less money than) 1987. Like most businesses that survived, radio became leaner and much meaner. In some parts of the country private stations were gobbled up by large organisations which, through having a virtual monopoly, could force wages and conditions down to where many professionals were forced out of the industry and their places were taken by spotty youths with no training, no talent and no experience of the industry. The standard of commercial radio dropped and it became a vehicle for producing the greatest possible revenue at the least possible expense. Listeners' preferences and needs did not figure in the equation.

Happily, there are still, throughout the country, people who believe radio is an excellent medium for entertaining and informing, and in areas where they

operate radio stations quality broadcasting still exists.

As a sales representative (or sales consultant, or account manager) you must be convinced that your radio station is doing a great job, that its programming is right for its target audience. You must listen to it yourself and be familiar with everything that goes to air: the type of music, the features, the announcers, the format. You must know what its demographic is and have as much information as you can amass on the type of people who listen to your station.

Your job is not just to sell advertising to a client; you job is to deliver customers to your client.

The great economic recovery that successive governments have told us is occurring, has not filtered much further down than the boardrooms of the largest corporate businesses in New Zealand. The mid to small retailer, operating in suburban areas or small towns has yet to be convinced that the great economic miracle has happened, despite the number of press releases churned out by Government departments.

As a sales rep outside the main metropolitan areas you will be dealing with

these mid to small retailers who don't want to spend money on advertising if they can avoid it, or will spend a minimal amount.

You can't go and see a prospective client and ask him to hand over dollars to you for advertising. You must convince him that he is going to get a tangible return for his outlay.

Before you even ring to make an appointment to see him you must know as much as possible about his business. It may be that you have to join the local Businessman's Association, attend their meetings and mix socially with the members.

When you do get that interview, present yourself as his marketing manager; if he says business is great, offer to help him make it even better; if he says business is lousy, tell him you want to help him make money and improve his business.

Help him plan marketing strategies that extend three, six, or 12 months ahead. Work out promotions for him. Discuss an advertising campaign, look for a "unique selling point"; something his business has that other, similar businesses, can't match.

Suggest a figure that will cover a campaign. Be realistic. Don't be greedy. And remember, if he doesn't get any results, he won't buy advertising from you again, and chances are he'll tell his mates not to.

Don't try to get him to sign a contract on your first visit. He'll feel pressured and you won't make a good job of it anyway. Take the ideas you mutually come up with and go away and plan out the campaign in detail. This is the proposal you will present to him on your next visit. When you get his agreement, work out a comprehensive brief; the more information the better. Write a commercial (or have the station copywriter do it for you), then have it recorded. On your next visit, play it to him, so he can hear exactly how it will sound on air. If he likes it, chances are he'll sign the contract and you've made a sale.

That's just the beginning. You now have to service that customer.

Phone him every week, or visit him. Diarise every phone call or visit and make notes of what was said. These will be invaluable to you in getting to know the client and his business (and his family and interests) and save you having to keep a mass of detail about each client in your head.

When that campaign is over, go back and discuss it with him. Did it work? Was it up to expectations? Does he think it was good value for money?

Keep showing interest in his business and you'll probably get repeat business.

The rep who fails is the one who "burns" his clients; talks them into a campaign they don't really want, that doesn't work, and then doesn't go near them again for months. When he eventually does go back he's likely to be shown the door fairly smartly.

There are many ex-reps who have ripped off clients and gone on to the next

victim and the next and the next. They never follow up or have repeat business and eventually when they have burnt all the customers in one suburb they move across town and start again. This type of rep can last quite some time in a large city; in a smaller area his life is much shorter. Eventually, he moves out of the district entirely, and hopefully, out of radio.

A rep like this does immeasurable harm to the station he works for. He is seen as representing that station's business practices and in a small town word spreads. The station gets a bad name and the integrity of all reps, plus the station's ability to attain revenue are destroyed, often forever.

The number of commercial media in New Zealand makes the sales rep's job even harder than it was before the crash. In a city such as Auckland a prospective client may have been visited in the week that you go to see him, by reps from over 20 other radio stations, reps for half a dozen television channels, reps from national and suburban newspapers, from magazines and periodicals and all types of other advertising media.

He will be fed up with seeing reps, and will be fairly astute at summing up them and their sales pitches. To succeed you have to be very good.

It's both easier, and harder, to sell in a small market.

It's easier, because you will spend time in the community, become well-known and trusted, and every time you sell a campaign that is successful, other prospective clients will hear about it from your happy client. As you establish your credentials, selling becomes easier.

The converse also applies: it's harder, because if you leave a customer feeling dissatisfied, he'll tell his neighbours and members of the business association and you won't have a show of selling advertising to any of them.

It's also in the rep's best financial interests that advertising campaigns work for the clients. If they fail and the clients lose money, or, possibly, even go out of business, the potential number of paying clients reduces, as does the potential for the station and the rep to make money.

When you're selling advertising there are many tools that you can use to convince the prospect that your radio station is the best medium to place his advertising dollar.

Remember, radio is the final advertising medium that people are exposed to before they enter a shop. Everyone has a radio in their car; they don't read newspapers and magazines while driving, nor do they watch television. The last advertising message that can get to them before entering a shop is a commercial radio station.

The rep must have the courage to dissuade a client from buying. If the client really can't afford the money to mount an effective campaign (at least 10 commercials), tell him not to waste his money. If his advertising would be better placed in print, tell him. Some items, such as furniture, don't advertise well on radio. A visual image of a carved dining table, reduced to $1200 this week only, is much more effective that trying to tell people on radio, what it

looks like.

If you think a mixed media package would work, tell the client. Perhaps a radio campaign with basic information and pointers such as; "see next Thursday's Avonside Times for details", may suit the campaign.

Be honest with the client; don't try to get money out of him for something you don't believe will work. He'll respect your honesty and judgement and you're more likely to get a contract next time.

Where do these prospective clients come from? Listen to other radio stations in your district, scrutinise the local newspapers. Anyone who is advertising in those media is already familiar with the concept of advertising and will be more likely to listen sympathetically to your proposal. When you've exhausted those sources, start on the local Yellow Pages, or get out and pound the pavement.

Thirty second commercials are the lifeblood of radio advertising but there are many other means of advertising on radio that are effective and good money spinners.

Credit mentions and sponsorships are two that work well.

The client agrees to have his name associated with a programme or feature that the station has on air, or is soon to put to air. All reps should have a list of programmes/features that are up for sale, and should know what sort of sponsorship the station is looking for.

If the station carries a comprehensive marine weather forecast for boaties, fishers, surfers, swimmers, etc, the logical client to associate with this is one with a marine-oriented business; perhaps a boatyard, a ship chandlery, outboard motor retailer or repairer.

The rep puts together a proposal that will be offered to prospective clients, with a fee decided by the rep and the Sales Manager, based on similar packages that the station is already running.

The client will get naming rights for 3, 6 or 12 months. It may be "95.8 FM marine weather, brought to you by Alberton Marine, Beach Road, the outboard specialists."

This is name reinforcement and doesn't usually include any details of product, specials, prices, etc.

Sponsorship of a programme is similar but usually has more detail than a credit mention. Obviously, it costs the client more.

Let us suppose you're looking for sponsorship for a weekly Top Forty. The deal might include re-naming of the programme with the client's name, so it becomes "The Super Deal Supermarket Top Forty Countdown" every time it is mentioned on air, there are commercials played during the week which will advertise the programme and give some detail of the client's business.

Television is starting to take aboard a considerable amount of sponsorship; look for movies that have either a spoken voiceover or a subtitle on screen

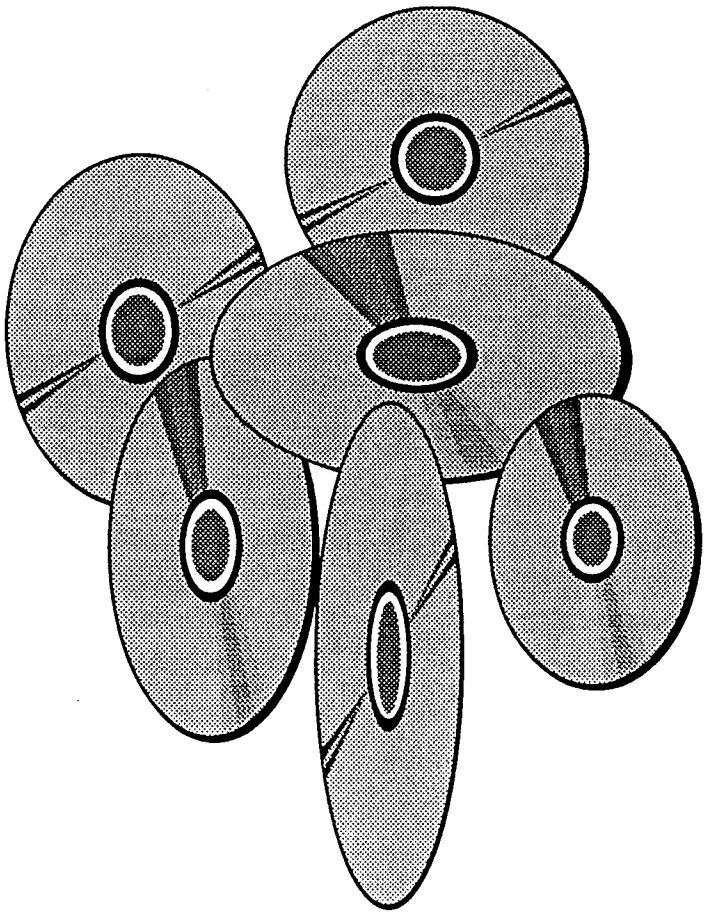
naming a sponsor.

One of the best examples of sponsorship and name association is the sponsorship by Milo of the Silver Ferns netball team. Netball is a vigorous physical team sport without the violence of rugby and league; you don't see netballers gouging eyes, stiff-arm tackling or stamping heads. It has a clean image, the players have good physiques and are attractive people. The game suits New Zealand's projected image of a fit, sporting, healthy, environmentally-conscious nation. The Milo package is green.

Netball is a woman's game and who usually buys the household shopping? This is a very good example of sponsorship aimed exactly at the product's target demographic.

There are many other openings for selling advertising around programmes and features. It's up to you to be creative.

Don't expect immediate financial rewards. You'll have to build up a client base and you won't be paid your commission until the week or month following the client paying his account, which is due the month following broadcast of his advertising campaign.



1377

RODNEY COUNTY BROADCASTING LIMITED
PO BOX 240, OREWA. PHONE HBC (0942) 63 460, AUCKLAND
GST No: 46 933 087.

# SCHEDULE COPY

RADIO WAVES **media plan**

A PLANNING & BUYING FORM

| | | | |
|---|---|---|---|
| ADVERTISER | | No | Month |
| AGENCY | | No | Commence / Finish |
| ADDRESS | | | Material / Spoken / Recorded |
| PRODUCT | | No | |
| CONTACT | | | Representative |

| | TIME ZONE | SPOT DUR | | | | | | | | | | | | | | | | | | | | | | | | | | | | | TOTAL NO OF SPOTS | COST PER SPOT | GROSS TOTAL |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
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SPECIAL INSTRUCTIONS

SIGNED BY AND ON BEHALF OF THE ADVERTISER

.....

DATE / /

ACCEPTED BY FOR AND ON BEHALF OF RODNEY COUNTY BROADCASTING LIMITED

.....

| | |
|---|---|
| GROSS TOTAL | |
| DISCOUNT | |
| NET TOTAL | |
| GST | |
| TOTAL | |

TERMS NET 20TH MONTH FOLLOWING BROADCAST

52

– A page from a station quadruplicate contract book –

MODULE NINE

# ANNOUNCER

Announcers, and the programmes they present, are the station's "shop window". They are usually the only contact that most listeners ever have with a radio station. People judge and evaluate the station by what they hear. The programme content is decided by the programme director, but it is presented by an announcer, so the announcer carries the final responsibility for the presentation of the station.

It is a serious responsibility and there are many ex and "would be" announcers who no longer work in radio because they have made a poor decision and said something on air which is inappropriate to the station's philosophy, or they have not followed the station format, or they have said something which is offensive or breaches the Broadcasting Standards.

The golden rule is *Think about what you are going to say, evaluate it, ask yourself if it is worth saying, BEFORE YOU OPEN YOUR MOUTH.* Be self-critical. If what you planned to say doesn't fit the standards your station expects, if it isn't really going to add anything to the listeners' enjoyment, don't say it!

Whatever you say should be concise and unambiguous. Always work on the KISS principle: Keep It Short and Simple.

Listen critically to as many stations as you can, even the ones you don't normally listen to, and every time the announcer says something, ask yourself, "Did that entertain or inform me?" If the answer is "No", (and you'll be surprised how many times it will be no, as you become more analytical) ask yourself why he/she said it. Was it just to hear the sound of his/her own voice? Was he/she trying to be funny and failed? Is he/she a poor communicator with a limited vocabulary? Was it a piece of trivia that could have been interesting if it had been better presented?

When you've decided that what you are going to say *is* worthwhile, work out *how* you are going to say it. Don't think you can just open your mouth and all your thoughts will flow out clearly, brilliantly and eloquently. There are many new announcers who have embarrassed themselves in front of their entire audience by *speaking before thinking and organising their thoughts.*

Radio is communication. It is you, the announcer, communicating with your audience.

Now, let's think about that audience. You are not standing on a stage delivering your lines to a great assembly of people, so, what, or who, is your audience?

A look back at the evolution of radio will help us find out.

Before television arrived in New Zealand in 1960 radio was the prime electronic

communication medium. It carried music programmes and many feature programmes; stories, dramas, comedies, documentaries.

Radio was often the centre of family entertainment, especially in the evenings. The family would sit around the radio (radio sets were large pieces of furniture, bigger than many of today's large TV sets) and listen to "Dad and Dave", "Life With Dexter", "Night Beat", "The Goon Show", etc, and in the mornings, housewives would do the household chores while they listened to "Doctor Paul", "Portia Faces Life", or New Zealand's legendary woman broadcaster, Aunt Daisy.

People would discuss the programmes they had listened to, just as today, they discuss last night's TV programmes.

Obviously the radio audience has changed. Families no longer sit around the "set" listening to a programme. People listen *on their own:* in bed, in the car, in the kitchen, with a walkman.

If you are a night time announcer which would be the more appropriate way to open your shift?

"Good evening, everyone, this is station XYZ" or

"Good evening, it's nice to have your company tonight on station XYZ".

***RADIO IS ONE-TO-ONE COMMUNICATION.*** You must be aware of this every time you open the microphone.

You are sitting at a studio desk, surrounded by CD players, cart machines, a panel covered with flashing lights and buttons and switches, presentation sheets, and coffee cups and there is a microphone about fifteen centimetres from your mouth and a pair of headphones by your elbow. The Programme Director is probably listening to hear whether you are following format. How do you talk, convincingly, to **ONE** person, who may be driving on the motorway, lying in bed, washing dishes, feeling happy, depressed, angry?

You thought being an announcer was easy, didn't you? Anyone could sit there and play records and talk? Money for jam! My standard answer to anyone who voices those thoughts is, "You come and do it, then." It's amazing how quickly they back off.

All announcers have different little tricks they use to achieve one-to-one communication. Some will cut a picture of a person from a magazine and prop it up on the panel in front of them and talk to it; some will think of someone they know and imagine they are talking to that person. Whatever works for *you*, use it.

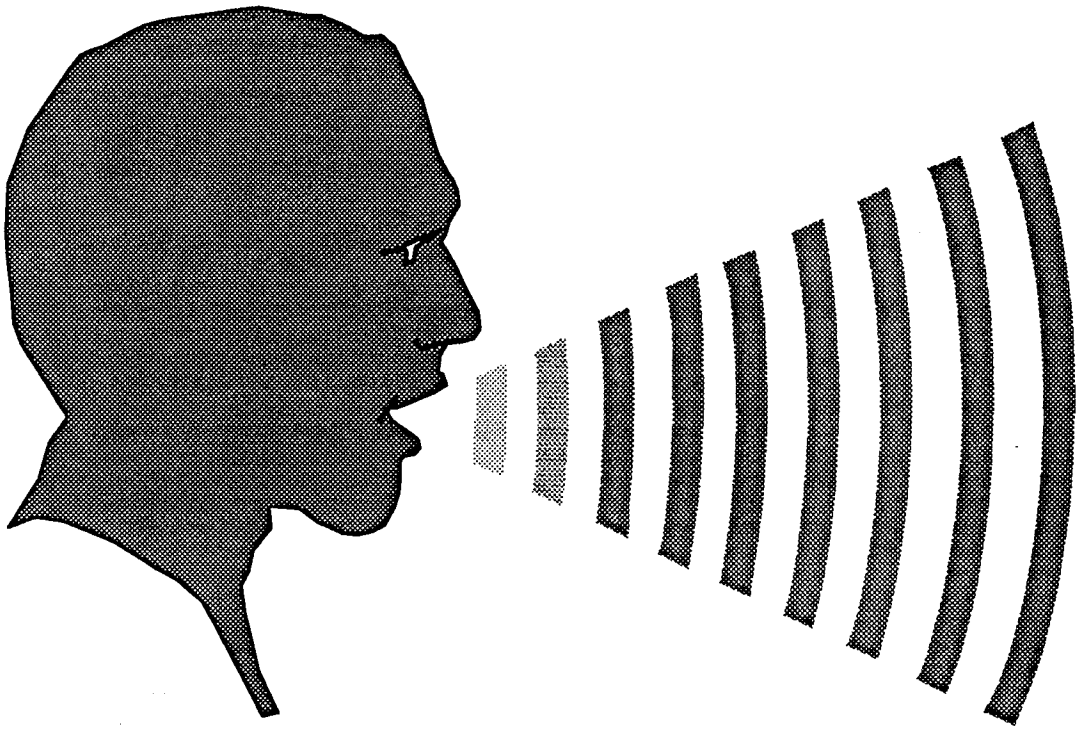
Use ordinary speech. Don't try to use "big" words or long, complicated sentences. Be chatty. Talk the way you would normally talk to someone, face to face.

Use *spoken* English; say **can't**, not **cannot**, **won't** not **will not**.

Your voice has to convey **all** the meaning. Your body language, which helps a listener who can **see** you, is no use on radio. If it helps and you usually do it

when talking, wave your hands around. Smile. You'll be surprised how much your voice changes when you smile. Try it and listen to yourself.

Treat your listener as a friend that you are having a (one way) conversation with. Don't put on an "act". Be yourself and express your personality, your *real* personality, not some artificial personality you think will go down well on radio.



Getting back to your voice. Your tongue, teeth, lips and vocal chords are the tools of the trade. Be aware of them, experiment with them, try using them. Use a cassette recorder to record yourself and listen back critically.

Your diction and enunciation must be perfect.

New Zealanders have notoriously bad speech habits. We don't use our lips, tongue and teeth. We speak with very little mouth movement, we mumble and leave the endings off words.

How, then, do we understand each other?

Body language helps, and if we don't understand what someone says we ask them to repeat it.

You don't get body language from a radio and you can't ask the announcer to repeat what he/she has said.

When you open the mic you get one opportunity to say something. It has to make sense and the listener has to be able to understand what you said. If it doesn't and they don't, your words of wisdom are lost and you have a listener who is going to get increasingly frustrated until they change stations. When your ratings continue to drop because people can't understand you, you get fired. End of radio career.

Just as athletes warm up their muscles before performing, you have to warm up the muscles of your trade - your tongue, lips and jaw. Practise the following

exercises, in front of a mirror if it helps.

Start with these:

Open your mouth wide, 5 or 6 times.

Blow out your cheeks like a bullfrog.

Move your jaw in all directions, vigorously.

Gently roll your neck.

Breathe deeply.

Hum through slightly parted lips.

These will loosen up your muscles and give you better control over your tools of trade.

Now some vocal exercises. For the tongue:

tot dot not lot thought

toss zoo soon din that

dad noon lal sauce

that dud like tut

nod loll did doth dot

nodded lolled zound rolled

tossed learned dotted sized

the needless north

to do so no now roe low though zoo

Say each of the above exercises 10 times, at first slowly and gradually increasing your speed. Concentrate on pronouncing each sound lightly, clearly, and in full. Make sure you get the last sound of each word. Many New Zealanders omit the final consonant from words. Listen to how people say *night, that, good,* etc. If you listen carefully you'll notice that the last consonant isn't sounded, so you'll hear something that sounds like; Good *nye*, see *tha*, tastes *goo.*

Now some exercises for your lips:

pop off pop off

wipe off wipe off

bob pop bob pop

my vie my vie

bob pop vie bob pop vie

my pie bob  my pie bob

weave bob vie  weave bob vie

off mauve we  off mauve we

mow off be wipe  mow off be wipe

bob vie weep fume  bob vie weep fume

bough vim fie pom  bough vim fie pom

mime pie fib weave  mime pie fib weave

Starting to loosen up and get the hang of it? Good. Now try these exercises:

Open your mouth, as wide as you can. Yawn several times.

Open your mouth and say *ah* as in father. Notice how your bottom jaw drops if you do it properly.

Open your mouth and say *ee* as in three. Say *ah* and *ee* several times. Notice how your lower jaw moves up and down.

Practise saying *free spa.*

Go on to *oo, oh, ah, ee* and be aware of the way your jaw, mouth, lips and tongue move.

A word of warning. Don't drink milkshakes or drinks containing a lot of thick dairy product before an air shift. Milk tends to build mucus in the throat and gum up your vocal chords. Have a hot drink; tea, coffee or even just hot water; it warms your throat and relaxes the throat muscles.

Now that you've got all those things under control you're just about ready to go on air.

But what are you going to say? You can't just sit and back announce records all day.

Prepare!

Remember, you are part of the community your listeners live in. For them to identify with you, you have to give them an indication that you know what is happening in the community.

Sport, news, coming events, entertainment, holiday activities, birthdays, cultural happenings. Your local newspaper is a good source of what is topical in your community. Cut items from the paper.

Similarly, snip interesting pieces from magazines about the wider world.

Make sure you present that information in a chatty, friendly, conversational style. You are talking to **one** person.

Check through the music or features you will be playing; try to find something you can use to tease forward that will make the listeners stay glued to their

radios. The only reason they will stay with your station is because they like what is happening.

You must be totally professional. Don't bring your problems or prejudices into the studio. Listeners don't care if you've just wrecked your car, the house has burnt down and you've had a row with your boy/girlfriend. When you flick the mic button on you do the most professional job you can.

As the announcer who is presenting the programme you have total responsibility for keeping the listeners *entertained and informed.*

Practise with a cassette recorder and listen back to yourself critically:

Are you speaking clearly (enunciation and diction)?

Are you pronouncing words correctly?

Are you using your tongue, lips, jaw?

Are you talking *to* a listener or *at* him/her?

Are you organising your thoughts (information) before you open your mouth?

Are you continually using *and, well, um,* (crutch words)?

Is what you are saying entertaining and/or informing?

Are you *talking* or *reading*?

Remember the **KISS** principle.

Still think it's money for jam? Good luck!

- A page from a ratings survey book showing stations' shares of Time Spent Listening from 6am to midnight, Monday to Sunday -

## TIME SPENT LISTENING

Daypart : MON-SUN 6am - 12mn
Results in Hours & Minutes

Survey : Auckland 3/88

| | All 10+ | All 10-17 | All 18-24 | All 25-34 | All 35-44 | All 45-54 | All 55-64 | All 65+ | Men 10-19 | Men 20-39 | Men 40-54 | Men 55+ | Women 10-19 | Women 20-39 | Women 40-54 | Women 55+ | Hhold Shop. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 89FM | 12.25 | 11.02 | 15.29 | 15.12 | 7.04 | 6.01 | 4.11 | 8.11 | 11.41 | 16.40 | 4.34 | 5.09 | 12.10 | 12.14 | 6.54 | 8.28 | 10.51 |
| 91FM | 9.19 | 10.02 | 9.16 | 9.30 | 9.02 | 7.14 | 3.38 | 5.37 | 9.25 | 9.28 | 10.15 | 7.22 | 10.15 | 8.51 | 7.59 | 1.27 | 8.05 |
| BFM | 5.28 | 3.25 | 9.41 | 5.29 | 1.33 | 2.57 | 2.11 | 0.58 | 6.13 | 9.07 | 2.26 | 1.09 | 3.40 | 2.27 | 3.01 | 1.39 | 3.26 |
| 1YC-FM | 6.09 | 2.59 | 4.04 | 5.41 | 4.05 | 4.37 | 10.43 | 9.11 | 6.00 | 5.30 | 3.47 | 5.27 | 1.30 | 4.26 | 4.58 | 13.18 | 7.17 |
| 1YA | 9.07 | 1.36 | 4.08 | 6.09 | 8.58 | 8.16 | 11.17 | 11.44 | 1.32 | 6.10 | 7.34 | 11.10 | 2.30 | 5.35 | 10.44 | 11.52 | 9.47 |
| 1YC-AM | 4.05 | 1.01 | 3.49 | 3.40 | 2.48 | 2.14 | 4.46 | 7.17 | 4.30 | 2.48 | 2.05 | 8.08 | 1.01 | 3.37 | 2.51 | 4.14 | 3.37 |
| 1ZB | 10.07 | 3.30 | 2.37 | 7.56 | 8.25 | 9.19 | 15.35 | 15.21 | 3.18 | 5.26 | 8.16 | 13.30 | 3.35 | 8.21 | 10.24 | 17.04 | 12.07 |
| 1ZM | 9.52 | 5.21 | 11.46 | 13.21 | 9.60 | 8.13 | 6.22 | 5.54 | 4.51 | 11.58 | 8.14 | 8.06 | 6.23 | 13.35 | 8.05 | 4.59 | 9.56 |
| RADIO i | 12.13 | 3.43 | 5.51 | 11.47 | 13.07 | 17.05 | 14.09 | 12.57 | 3.48 | 10.22 | 13.10 | 13.57 | 4.26 | 12.47 | 15.58 | 13.22 | 14.19 |
| HAURAKI | 9.42 | 6.33 | 10.12 | 12.53 | 10.53 | 7.32 | 5.1 | 3.41 | 6.35 | 11.51 | 8.19 | 3.05 | 7.11 | 11.58 | 9.02 | 5.01 | 9.53 |
| PACIFIC | 13.07 | 3.36 | 4.05 | 9.03 | 9.19 | 12.38 | 19.40 | 19.14 | 4.08 | 6.40 | 10.50 | 16.59 | 3.49 | 9.35 | 12.22 | 21.28 | 14.50 |
| OTHER | 4.35 | 3.29 | 10.41 | 4.42 | 5.17 | 6.19 | 2.07 | 1.08 | 2.15 | 6.36 | 7.54 | 2.04 | 4.01 | 2.39 | 3.38 | 0.45 | 4.05 |
| ALL COM | 22.21 | 17.32 | 23.33 | 24.54 | 20.11 | 21.05 | 25.11 | 25.29 | 17.53 | 24.25 | 19.38 | 23.12 | 19.27 | 23.12 | 20.46 | 27.02 | 23.16 |
| ALL RAD | 23.43 | 17.35 | 23.49 | 25.35 | 21.55 | 22.17 | 28.07 | 28.44 | 18.04 | 25.08 | 21.27 | 25.59 | 19.33 | 23.37 | 22.33 | 30.31 | 25.05 |
| Pot. (000) | 705.5 | 111.1 | 102.7 | 134.5 | 117.3 | 84.1 | 68.8 | 87.0 | 71.0 | 133.0 | 68.6 | 69.7 | 68.8 | 137.7 | 70.6 | 86.2 | 285.7 |
| Sample | 2104 | 325 | 300 | 429 | 339 | 250 | 243 | 218 | 206 | 406 | 190 | 219 | 208 | 419 | 214 | 242 | 852 |

Copyright : O'Neill,Todd Research

AVERAGE AUDIENCE

Daypart : MON-FRI 6am - 9am
Results in Thousands

Survey : Auckland 3/89

| | All 10+ | All 10-17 | All 18-24 | All 25-34 | All 35-44 | All 45-54 | All 55-64 | All 65+ | Men 10-19 | Men 20-39 | Men 40-54 | Men 55+ | Women 10-19 | Women 20-39 | Women 40-54 | Women 55+ | Hhold Shop. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 89FM | 42.0 | 10.3 | 14.1 | 10.3 | 3.7 | 2.8 | 0.6 | 0.3 | 6.0 | 10.9 | 1.3 | 0.4 | 9.0 | 11.4 | 2.5 | 0.6 | 12.4 |
| 91FM | 30.4 | 10.8 | 7.9 | 7.8 | 2.8 | 0.5 | 0.4 | 0.1 | 5.5 | 7.1 | 0.6 | 0.2 | 7.0 | 8.8 | 0.8 | 0.3 | 8.0 |
| BFM | 2.2 | 0.7 | 0.7 | 0.7 | 0.0 | 0.0 | 0.0 | 0.0 | 0.6 | 0.7 | 0.0 | 0.0 | 0.4 | 0.5 | 0.0 | 0.0 | 0.6 |
| 1YC-FM | 4.2 | 0.1 | 0.1 | 0.6 | 1.1 | 0.8 | 1.0 | 0.4 | 0.1 | 0.5 | 0.6 | 1.0 | 0.0 | 0.6 | 0.9 | 0.5 | 2.6 |
| 1YA | 24.9 | 0.3 | 0.4 | 1.8 | 4.1 | 4.4 | 5.8 | 8.1 | 0.2 | 2.1 | 2.7 | 6.4 | 0.1 | 2.2 | 3.7 | 7.5 | 14.2 |
| 1YC-AM | 1.6 | 0.1 | 0.1 | 0.2 | 0.2 | 0.2 | 0.6 | 0.2 | 0.1 | 0.2 | 0.1 | 0.4 | 0.0 | 0.2 | 0.3 | 0.4 | 0.9 |
| 1ZB | 40.9 | 1.0 | 0.6 | 5.3 | 7.7 | 7.6 | 8.7 | 10.0 | 0.4 | 5.6 | 5.3 | 7.8 | 0.8 | 5.8 | 4.2 | 10.9 | 20.9 |
| 1ZM | 19.0 | 0.7 | 2.0 | 6.5 | 6.8 | 2.1 | 0.5 | 0.4 | 0.7 | 5.6 | 3.3 | 0.5 | 0.3 | 6.4 | 1.8 | 0.5 | 9.0 |
| RADIO i | 40.0 | 2.0 | 1.1 | 5.4 | 8.1 | 9.9 | 6.4 | 7.1 | 1.4 | 3.7 | 6.4 | 6.1 | 0.6 | 6.1 | 8.3 | 7.4 | 22.5 |
| HAURAKI | 24.4 | 1.6 | 5.0 | 8.1 | 6.0 | 2.2 | 0.8 | 0.6 | 1.8 | 9.0 | 2.8 | 0.7 | 1.3 | 6.5 | 1.8 | 0.7 | 10.1 |
| PACIFIC | 21.2 | 0.3 | 0.4 | 1.3 | 3.0 | 3.1 | 5.1 | 8.0 | 0.1 | 1.0 | 2.5 | 4.4 | 0.2 | 1.6 | 2.6 | 8.8 | 13.1 |
| OTHER | 2.8 | 0.5 | 0.2 | 0.6 | 0.1 | 0.3 | 1.0 | 0.1 | 0.1 | 0.5 | 0.1 | 0.0 | 0.5 | 0.4 | 0.1 | 1.2 | 1.7 |
| ALL COM | 220.1 | 27.4 | 32.0 | 45.4 | 38.0 | 28.2 | 22.5 | 26.7 | 16.5 | 43.6 | 22.3 | 20.1 | 19.5 | 47.1 | 21.9 | 29.1 | 96.7 |
| ALL RAD | 253.6 | 28.4 | 32.7 | 48.6 | 43.5 | 33.9 | 30.9 | 35.5 | 16.9 | 46.9 | 25.8 | 27.9 | 20.2 | 50.4 | 27.0 | 38.6 | 116.1 |
| Pot. (000) | 716.4 | 119.3 | 108.1 | 134.6 | 116.7 | 81.2 | 71.0 | 85.6 | 76.7 | 134.9 | 66.2 | 69.9 | 74.1 | 140.7 | 67.3 | 86.7 | 295.1 |
| Sample | 2179 | 321 | 303 | 482 | 386 | 232 | 224 | 231 | 185 | 428 | 192 | 207 | 216 | 491 | 212 | 248 | 939 |

Copyright : OTR Spectrum Research



– A page from a ratings survey book showing breakfast results –

MODULE TEN

# NEWS AND SPORT

Radio News and Sport bulletins are headlines. Because they are short in duration, especially on commercial, music format stations they are really just headlines. People who want indepth coverage of a story will read it in a newspaper. In four or five minutes radio can only hope to give the basic facts of the most important stories of the day.

What is "News"? how is it obtained? and how is it presented?

News is an international, national or local event that is of interest to a large segment of the population. Obvious subjects for news items spring to mind; wars, disasters, crime, the activities of prominent figures, politics. The list goes on and news gathering agencies will have reporters (or journalists as they are generally called in radio) covering events that are, or may be, of interest to the public. As well, organisations, especially Government organisations, political parties and local authorities will churn out masses of press releases which they fax to news agencies.

News - and Sport bulletins - are of vital importance in fulfilling one of the major functions of radio; the "informing" side of a station's policy of "informing and entertaining".

Where do radio stations source their news and sport items?

Most stations buy their news and sport from either Radio New Zealand News and Sport or from IRN News, although some stations, which are not music-oriented, but have a "news-talk" format, may have their own sources of news and sport.

Conversely, stations which are aimed at the 10 to 25 age group, known to have little interest in News, may have very brief bulletins, or sometimes no newscasts at all.

Stations which buy their News may obtain it in various forms. The cheapest is what is known as "rip and read" where the supplier faxes a bulletin to the station at pre-determined times and the station's own staff (often the announcer on air) read the News. The supplier may also send News to its clients by Telecom line, or VHF transmission. This is voiced at the source by a journalist or someone employed solely as a newsreader, and may be "branded" as Radio New Zealand News or IRN News. There are also options to purchase voiced News that is unbranded, that is, there is no credit at the end of the bulletin, mentioning its source.

Radio New Zealand News and Sport and IRN have journalists at various stations around the country and at their central offices, plus journalists who may work part-time for them in other places (they're known as "stringers"), as

well as subscribing to international News agencies such as the New Zealand Press Association, Reuters, Agence France Presse, etc, which act as collecting and clearing houses for international News.

Smaller, community stations may employ a part-time journalist, or have a working relationship with a local newspaper to supply news, or their own announcers may interview locals and put together a local bulletin. It is important that stations in provincial areas should provide some form of local News; the type of material that will never get onto a national radio or television bulletin or into a large metropolitan newspaper, but which is of importance to the community which the radio station serves.

In a Newsroom the boss is the Editor, who takes ultimate responsibility for the News that is presented. He/she also dictates the style the News will follow, its presentation and the content. Then there are sub-editors whose job is to check that the stories that form the bulletin are accurate, fair, balanced, etc and to make corrections where needed. This is called "subbing". They also decide the priorities of where the stories are placed in the bulletin; what the lead item will be, how long it will remain as lead item before being replaced by another story. Finally there are the journalists (or journos) who actually gather the news, and write the stories.

On a small community station there will not be a newsroom and certainly no Editor or sub-editor. There may be one journo, full or part-time, or no reporting staff at all. Therefore, it is quite probable that at some stage an announcer will have to double as a journalist and newsreader.

The skills of announcing are integral to newsreading, but there are additional skills that are important. Let's look at the two parts of News and Sport.

First there is the gathering of News. Whether you go out with a tape recorder and conduct an interview, or you sit at a desk with a telephone the techniques are the same. You are going to talk to someone who may be a total stranger and ask them questions which may relate to their public actions or to their personal life. It is not a good idea to antagonise the subject; you want him or her to respond to your questions and give you information. Before you talk to the subject know exactly what you wish to find out; know what questions you are going to ask. This doesn't mean you have an inflexible list of questions that you won't deviate from. Something may come up in the interview that you had not known about or thought of, and which may lead to something else which is of interest. You must be prepared to "think on your feet" and follow a new lead if it appears that it could be interesting or add to your story.

Keep these words in front of you when you're thinking about the questions you will ask: who? what? where? when? why? how? The answers to some or all of those questions will make up the bulk of your interviews.

News must be factual, it must be true, as far as you can ascertain. If an item is about a controversial event, it must be fair, it must be balanced; there are two sides to every story. As a journalist you are required to present both sides, evenly and fairly. You must not be prejudiced or biased. Some stories will be so controversial that you, as a human being, will have your own feelings,

opinions and prejudices on the subject. As a journalist you may not take sides, not overtly, not even "accidentally". You must present both sides of a story as fairly as you can using all the facts at your disposal. You must seek out all the facts pertaining to both sides of a story, not just rely on one set of facts that may be given to you by someone who has a slanted view of the subject.

Having done as much as you can in the way of interviews, research and information gathering, you must write the story.

If you're writing about a person, don't use "colour" words, which may be pejorative. Don't refer to someone as dirty, arrogant, stupid, overweight, etc, even if you think they are. These phrases indicate your personal opinion, which has no place in a balanced, objective story.

Generally, each item in a radio News bulletin is no more than three or four sentences long, sometimes with a short piece of taped "actuality" - a recorded comment from an interviewee.

You must condense the information you have gathered into a succinct piece that is fair, factual and balanced, and do it in a short, to-the-point item, that is easy to read and easy for the listener to understand. Don't use "big" words where simpler ones will do, don't use long, complex sentences. The aim is to inform your listeners in a manner that they will readily understand. Remember, you are writing for the ear to hear, not for the eye to read.

Your story will have three elements; hook, detail, expansion.

Here's an example:

*Hook:* "A helicopter crashed in the Tararua Ranges this morning."

*Detail:* "The chopper was on a deer recovery operation, with a pilot and two hunters on board when it touched power lines and crashed into a dry river bed."

*Expansion:* "The Bell helicopter had been chartered by two hunters to recover deer they'd shot yesterday. The pilot and passengers escaped injury and were airlifted out of the bush around midday. An air accident inspector will examine the wreckage later today."

When you interview a person about a topical event, remember there may be differing opinions held by other people, particularly where the issue is controversial. Give someone with an opposing opinion the right of reply.

Remember the laws of libel in New Zealand are fairly strict, and even if you are reporting what one person said about another you may still be committing libel, even though the words were not your own. When in doubt, check it out with someone more senior than you, or a lawyer.

When the bulletin is ready to go to air, someone has to read it. Whether it's a journalist or an announcer there are certain skills that are necessary to the presentation of a good bully.

Newsreading is not chatty, friendly and cosy. It must be authoritative; you are

telling people about events that are of importance and interest to them. You must sound as though you are the authority on the subjects. Credibility!

You must *tell* the News, not *read* it. To do this professionally, you have to understand what you're reading. That means you have to pre-read the bulletin before you go to air. Look for the words that should be emphasised and if you want, mark them on the script. Emphasis usually is achieved by changing the pitch of your voice, your speed; spreading or lingering over words, not by speaking more loudly. Throw away linking words, such as "the", "a", "and", and prepositions.

You are not a news commentator. Don't let your voice show your approval or disapproval with the events you are telling. Read ahead as you go through the bulletin. This is a skill that you only learn by practice, but it is one of the most important things you can do when reading News. While your mouth is reading a phrase, your eyes should be half a line ahead reading the next phrase in your mind, working out your phrasing and emphasis, so the whole item flows naturally. It takes a bit of practice, but it is well worth the effort when the mic's live and you've got a bulletin in front of you.

Leave a pause between one item and the next. Start each new item with a new attack and new phrasing. Don't run one item into the next. Remember, listeners can't go back and "re-hear" the News. They have to absorb the entire meaning from each item as you read it.

Before you go to air make sure you can pronounce any foreign words. Listen to a couple of bulletins and count the number of foreign words or names that are difficult. You can't go to air and suddenly try to pronounce a foreign word and stumble and fall all over it. You completely lose credibility when that happens and demean the News. Practice foreign words out loud. You might not sound as though its your native language, but an intelligent, consistent effort is worth the effort.

As with any work on air, your delivery must be clear, natural, with precise diction and plenty of vitality and authority.

And, an extremely important point. *Never comment on a News item!* If the item is controversial, perhaps a Waitangi Tribunal land protest, an attack on an abortion clinic, the demolition of an historic building, and you make comment on the item - either for or against - you are going to alienate some of your listeners, and your job is to inform people, not inject your own feelings or comments into a topic. Antagonise listeners and you lose audience. Announcers reading News who have made a poor judgement and commented on an item have found themselves unemployed within minutes.

Some bulletins will end with a light-hearted item about a cat stuck up a tree being rescued by a fire-fighter or something in that vein. Okay, put a smile in your voice; if you're very confident say something humorous. As a general rule, though, *DON'T* comment on a News item.

Use the following press release and write a short News item from it. If you were working on a small community station in the East Coast Bays, what follow-

up would you do before you wrote your story? Where would you place the story in the bulletin? How many bulletins over the day would you use the story in?

MEDIA STATEMENT

# The Greens

*The Green Party of Aotearoa-New Zealand*

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Sun, 5 Aug, 1990

## Green challenge in East Coast Bays

The Greens have selected Dianne Gatward, a 44 year old secondary school teacher, as their candidate in East Coast Bays.

East Coast Bays has a strong history of support for third parties. The electorate will be a significant one for the Greens, as they offer a fresh perpective to voters looking for an alternative.

Dianne Gatward, who has been a Transition Educator at Long Bay College for ten years, was actively involved with the Values Party during the 1970s. She has a long association with peace issues organisations and groups working for social change.

Ms Gatward co-founded Foundation 21, a core group of people concerned with moving safely and sustainably into life in the twenty-first century.

Her candidacy was endorsed by an active Greens group in East Coast Bays. "There was no other party I could have voted for this election, so I decided to offer myself as a candidate for the Greens," she explained.

MODULE ELEVEN

# COPYWRITER

On a small station there may be one person employed as a copywriter (or creative writer) while larger, metropolitan stations will have a team of writers, headed by a creative director. The small, provincial stations may not have a designated copy writer at all; the writing may be spread among the announcers. This is becoming more common with the proliferation of stations and little growth in the advertising "cake". Everyone has to be multi-talented.

It is the job of the copywriter to take the brief that the sales rep brings back from the client along with the contract, and write a thirty second commercial, of between 75 and 85 words (occasionally a 15 or 60 seconder) that the client is going to see as the most wonderful piece of creative writing he has ever laid eyes on. He has to believe that it is going to sell his product for him.

All copywriters have their own, very individual approach to the job, but there are some essential items that all writers must cover. In 30 seconds you have to establish the name of the business, its location, the hours it is open and a reason why a prospective customer **must** buy a certain product from that store.

Some clients will want to voice their own commercials. Try to discourage them. It's a trend that seems to have started with used car dealers. Unless clients are trained "commercial voices" they will sound amateurish, nervous, have poor speech patterns, and will take an inordinately long time to record. The end result will not be as good as a professionally voiced job.

Don't go to print advertisements for your inspiration for commercial copy. Print ads are written to be read with the eye, not heard with the ear. They are not written in the vernacular, in everyday commonly-spoken language; they are in more formal, written language style. Listen to commercial radio stations and see what the ingredients of a commercial are, how those ingredients are assembled, where the emphases are placed.

In a print commercial the reader who doesn't understand some part can go back over it and re-read it. A radio commercial has to be understood immediately, by someone who is not concentrating on the words. They may be driving, watching television, reading a book, washing dishes. Your advertising copy has to be interesting enough to grab their attention and so easy to understand that they will get the entire message you wish to project, in 30 seconds. How many radio commercials that you've heard in the last 24 hours can you recall, right now? Or television commercials, for that matter?

What makes a commercial work? Humour, among other things. Everyone loves "funny" commercials. Every copywriter thinks he's a comic genius and tries to write funny commercials. Mostly they're a disaster because the writer is not really very comic at all, or he is not able to write clever, succinct, quick, easy-to-absorb funny lines. If you're just starting out to write copy, don't try to be funny. Apart from all the above reasons you won't have the time.

If all the sales reps are out there signing up new clients flat out, your desk will be groaning under the weight of briefs to be written up. Of course all reps, looking after their clients' interests, will want brilliant copy, written before you go home today.

It becomes a little like a sausage factory.

How many furniture ads can you write, making them all sound exciting, different and as though there is no other furniture shop in the country with such good product? How many Huge Sale, Last Four Days, Today Only, Never to be Repeated, Won't Last at this Price, Discounted this Week Only type of commercials can you write making each one sound as though it was the first and only such ad ever written?

So, what do you do? You write as imaginatively as you can, as quickly as you can. Sometimes you might write an ad for a particular voice, because you know that person has the style, delivery, voice pitch or some other feature that makes them ideal for the product.

Economy of words is the golden rule in copywriting. Every word must be there for a purpose. Leave out connective words such as "and" "the", etc.

Here's a piece of copy from a print advertisement:

*In an emergency stop, a faulty shock absorber could mean the difference between the shock of feeling your stomach lurch and your car taking you another two and a half metres into the shattering tragedy of serious injury or even death. Worn shock absorbers not only rob you of vital metres in emergencies but seriously reduce handling and road holding ability, increase running costs and can lead to sudden swerving or loss of control under heavy braking or cornering. And worst of all, shock absorbers wear out gradually over thousands of kilometres so you probably won't notice the deterioration until it's too late. Protect yourself against the hazards of worn shock absorbers, have them inspected by a qualified Shock Shop Specialist. For a free safety inspection call into your local Shock Shop. Receive the kind of advice and expertise that have made Shock Shop New Zealand's leading shock absorber specialists.*

Use this copy as though it were a brief; make a note of the salient points, the things you can use in a thirty second radio commercial. Think about the order you will use those points. Write your commercial, then go back over it and identify what words or phrases you can omit or replace with something more effective.

Edit and refine it so that you end up with about 80 words, all of which are essential.

Now, read it out loud. Does it flow? Does it have an impact? Does it make you want to go to that client and spend money?

What sort of bed would you use to record it? Gentle, laid back music; a hard, rocky sound? Would you use sound effects? Two voices?

Remember, although radio stations usually don't charge a client for writing and

producing a commercial, there are costs; the copywriter's time, the voice's time, the production suite time, the cost of tape, dubbing, etc. Don't write commercials that need 4 or 5 voices, a choir, the Symphony Orchestra, heaps of sound effects and commissioned music. Apart from the obvious extra cost, you won't have the time or facilities available.

It's the KISS principle again.

The station will have a library of music beds. This is a collection of specially recorded CD's with 15, 30 and 60 second versions of little tunes, varying from gentle classical sounds to hard rock. There will also be a variety of stings and probably some limited sound effects. That's your commercial resource. Write within the parameters of what is available.

Some clients, particularly those who are part of a large, nationwide chain such as KFC or Beds R' Us will have a recorded jingle that is used in all their advertising. The client can obtain a copy or you can get one from the client's advertising agency.

Don't accept a cassette copy; the tape quality is not good enough for broadcast. You will need a "quarter inch dub", recorded on quarter inch tape and playable on an open reel recorder. When you receive it, it may be labelled "tail out" which means the end of the jingle is at the beginning of the tape. You will need to wind the tape onto another, empty spool before you can play it. If it arrives "head out" it is ready to thread onto a recorder and play.

The jingle may consist of music only, or there may be a sung portion at the head or at the tail or there may be singing at the top and tail, leaving you around 20 seconds with music only, into which your written copy fits. This type of jingle is a "donut".

Go through your local newspaper and select half a dozen advertisements. Note down the products, the client's names, locations and any special deals that are offered. Now, get rid of the paper and write a thirty second commercial for each client. Remember that in an ad, where you write a street number or a phone number, each numeral is a separate word. So, a phone number such as 09 375 1328 is nine words. If you repeat the phone number, you've just taken your 30 second commercial from 85 words, down to 67 words.

When you've written your commercial gem, you have to phone the client and read the commercial to him with as much "life" and enthusiasm as you can muster, so he will think, "What a wonderful piece of advertising copy this is!"

Don't be terribly disappointed of he doesn't appear to be blinded by your genius and leap up and down with joy and heap fulsome praise upon you. It doesn't mean that your commercial is the pits. He may want a word or two changed, he may not like the way you have phrased something, he may want more emphasis given to some particular aspect of his business or promotion. It's up to you to accommodate him.

Don't get upset. At worst the client may not like the commercial at all. You may have to totally rewrite it from a different approach.

Don't take it as a personal affront to your creative skills. It's not meant that way

- usually. All you can do is go back to square one and give him what he wants; after all he's the one paying the money. So, it's up to you to produce a commercial that the client is happy with.

Admittedly, some clients can be the proverbial pain in the butt, but mostly they recognise that they're the experts at their business, and you're the expert in yours.

If your client likes your copy you should get him to okay it then and there.

You will have a copy of the contract the sales rep negotiated with the client and which the client has signed. It is extremely important that you get the client who signed the contract (or his nominee, named in writing on the contract) to give you the go ahead. Not his wife, or son, or daughter, or the receptionist or the cleaner.

CLIENT: Landshapers KEY: lands.002

CART:# DUR: 30 WRITER: John F

START: 04.02.91 FINISH: 27.02.91 APPROVED:

MUSIC BED: AVF 73CD STRING QUARTET SFX:

Tk: 8.

SCRIPT:

If your great outdoors aren't great enough.....

If your garden hardly aspires to Eden.....

Call Landshapers.

Landshapers can remodel your existing garden... or design, construct and plant something totally new, totally unique.

If you'd like to re-shape your drive or garden, pool or pergola.. call Landshapers. No job's too big, or too small.

Landshapers.... phone 569.022... That's 569.022.

Landshapers... shaping your dreams, from the inside, out.

– Radio commercial script –

Don't pass the buck and get the sales rep to do it. If he's a good rep he will be out knocking on other prospective clients' doors and won't want to waste time getting copy okayed. There's always a chance (and it has happened) that the rep won't care who he talks to; if the boss isn't there he'll get whoever answers the phone to okay the copy. The ad then goes to air and an invoice is sent to the client, who, rightly, says, "I never authorised this ad. I'm not paying the bill." If you don't have authorisation by the correct person you can't argue; the station loses money.

When you get authorisation, write on your copy of the contract (in the appropriate space if its printed on the contract) the name of the person who has okayed it, the date, and for good measure, the time. Cover yourself!

It all sounds rather daunting, doesn't it?

So, how do we get those award-winning commercials that you see on television (like the Crunchie Bar ad that is shot on a vintage train with cowboys and indians and a sung jingle), that are so creative, and funny, and clever, and have such amazing props?

Exactly the same way that you write your little 30 second spot for the local menswear shop.

The only difference is that the copywriter will have a budget running into six figures, will be able to commission composers, musicians and singers, hire professional actors, go to exotic locations, use technical experts, and have several weeks or months to complete the job.

Never mind, your piece of creative writing is just as important to the local menswear shop, as the Crunchie Bar ad is to Cadbury.

Once your commercial is okayed you must produce it.

If your station doesn't have a recording engineer you'll have to learn to operate the recording equipment yourself. You can get someone to show you, or you can play around with the equipment and work it out for yourself.

Once you have mastered it, get the voice you have decided to use, give them a copy of the script and shut them in the voice booth.

Tell them what sort of delivery you want - hard sell, soft sell, authoritative, sincere, chatty - you will know in your head how you want the commercial to sound. Tell them what words you want stressed or emphasised.

These are also the reasons for using a professional voice, rather than the client or any other amateur. A professional voice will give you exactly what you ask for, ensuring the commercial sounds just the way you heard it in your head when you wrote it. A professional voice will also read precisely to a 30 second length. It's a skill that announcers build up over years of experience at commercial production.

You will probably record the bed you intend using, prior to voicing, so that you can play the bed to the voice and he/she will make the words flow with the music or effects. If you're not happy with the way the voice reads your copy,

tell him/her; explain how you want each phrase to sound. The person voicing the commercial won't mind. It's their job to give you the sound you have in your mind and because they're professionals at the job, they'll keep at it until you are satisfied.

As well as a copywriter, you are now a producer.

With your commercial recorded to your satisfaction it's probably a good idea to phone the client and play him the finished product over the phone. It's not essential, but it is good public relations.

CLIENT: PERRYS MOTORS KEY: PERRYS.001

CART: 260 DUR: 30sec WRITER: BLF FTA CHECK: YES

START: 6.8.90 FINISH: 31.8.90 APPROVED: / /

BED: DONUT JINGLE ON TAPE (17 SEC GAP) SFX:

SCRIPT:

JINGLE IN

All you need is fifty percent deposit and you could be driving a brand spanking new Suzuki from Perry Motors interest free for 12 months!

From the Alto at just 12 and a half thousand dollars to the exciting Swift 16 hundred sedan for 19,975! (19,9,7,5)

Perry Motors LMVD, Railside Ave, Henderson.

JINGLE OUT

-Script for a "donut" commercial -

MODULE TWELVE

# PRODUCTION

The production suite in a radio station is where anything that is pre-recorded before airplay, is produced. The obvious examples are the commercials, but there are also other items, such as News, Sport and Weather intros, promos, trailers, teasers and a host of other material.

The person who operates the equipment in a production suite is usually called the production engineer or recording engineer. On large metropolitan stations there may be someone whose full time job is that of recording engineer. On a small station it will be one of the announcers or a copywriter.

The production suite is a separate area, sound-proofed, and equipped similarly to an on-air studio. It will have recording equipment, that is a mixer, microphones and speakers. There will be a smaller room, accessible from the control room and with a connecting door and window, called a voice booth. That is where the person whose voice is being recorded, stands. The voice booth will have one or more microphones and headphones, plus a stand to hold the copy being recorded.

The recording engineer sits behind his equipment and is able to see and hear the person in the booth.

In older, or less well-off stations the recording will still be done on tape recorders, while modern, wealthy stations will have digital, computerised recording gear, where the finished product is stored on hard disk or high quality DAT (digital audio tape).

There will be a library of production music and sound effects. This is a collection of CD's comprising short versions of tunes. They will be 15, 30 60 seconds long and will cover a range of music styles; jazz, rock, country, classical, orchestral, etc. There will also be a selection of stings, suitable for use with News, Sport, Weather, etc, and a variety of sound effects, such as gunshots, horses' hooves, rain, wind, thunder, crowd applause and so on. The production library is comprehensive and should have something for every circumstance.

It is the job of the recording engineer to ensure that the item being recorded is of the highest quality that his/her skill and the equipment, plus the script and the music bed will permit.

The engineer may have available, equipment which allows him/her to add echo, reverb, and a host of other effects to the recording.

Recording a 30 second commercial can be quite daunting! Let's imagine the copywriter has written a commercial for a lawn mower retailer that requires two voices, a music bed and the sound of a mower. It is the job of the engineer to record and put all these components together to form one coherent whole, that

sounds professional, clever, interesting and will sell the client's product.

Let's look at how this is done in a station that uses tape machines.

The first recorders built had one track on them; that meant everything was recorded in mono - just one channel. For AM frequencies that was adequate, but then came stereo FM broadcasting and listeners could receive, and hear, two different sounds at the same time, one from each speaker.

Two track recorders were developed, one channel for the left speaker and one for the right. But there was more than one sound going into each speaker. If you record a band there may be four, five, six or more musicians. This meant using a separate microphone for each instrument or singer and mixing them on the mixing panel and then feeding them into the left or right channel. It also meant that if someone made a mistake you had to re-record the entire performance.

So, multi-track recorders were developed. These have anything up to 32 tracks on the same tape. The advantages are obvious. If you are recording, say twelve different musicians and singers, each has a separate microphone and is recorded on a separate track. If the piano player makes a mistake, you only have to re-record his part. So far, so good. You now have 12 different parts recorded on 12 tracks on one piece of tape. Now you have to mix those parts down to two tracks for stereo recording and transmission. The big advantage of multi-track recorders is that you can try many different combinations on playback until you have everything mixed completely to the producer's satisfaction, before you commit it to two stereo tape tracks.

Similarly with your commercial for a lawnmower retailer. You record each voice on a separate track, and the music and sound effects also have their own tracks. You then mix those down to two stereo tracks with each part at the correct level, remembering that what sounds fantastic on the production speakers may sound terrible when heard on a pair of tiny speakers in a little transistor radio or walkman.

Recording engineers are extremely skilled, generally with a wide knowledge of music and with a very "accurate" ear for voices, instruments and other sounds.

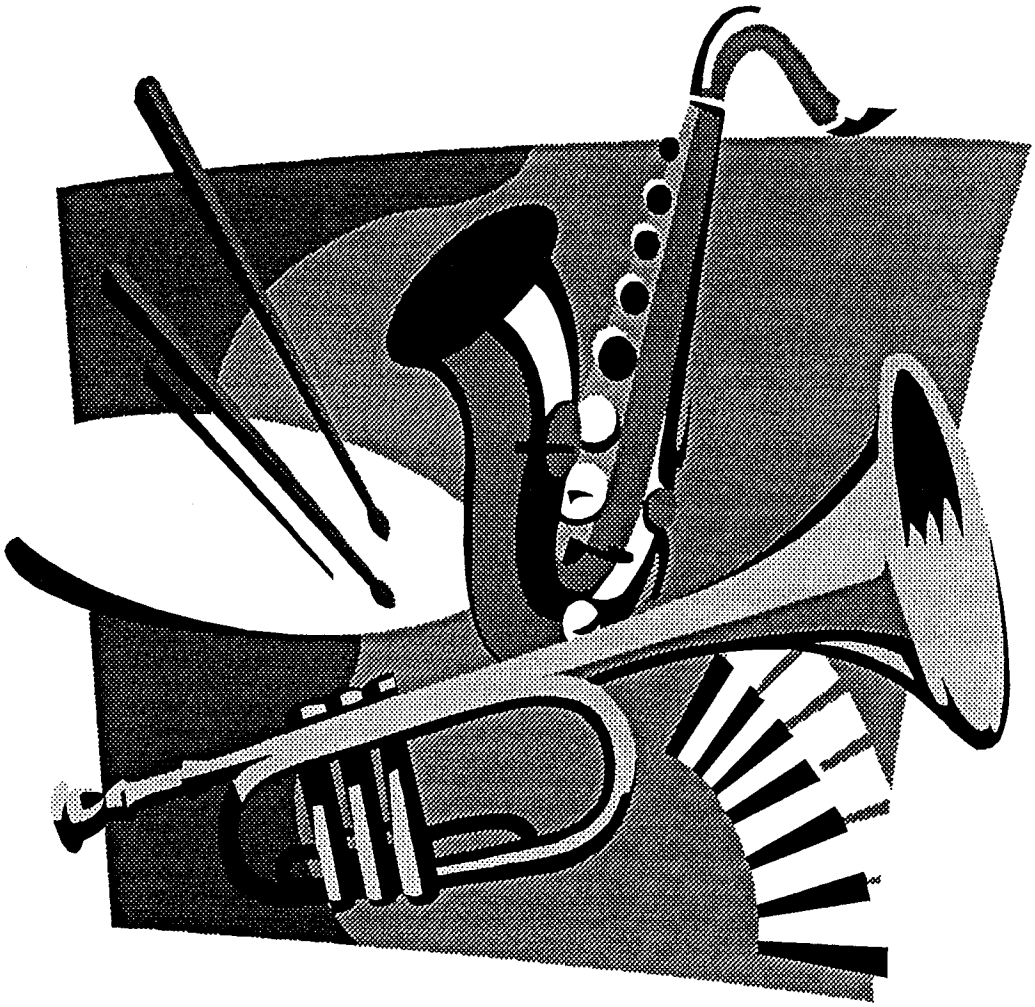
Radio station staff who are thrown into the job, that is announcers and copywriters, simply have to learn by experimenting, how to physically use the equipment, explore and discover the capabilities of the equipment and then use that knowledge and the skills they acquire, to produce commercials and other items that they, and their station, are proud of.

The creative possibilities of the production suite are limitless. Spike Milligan said, "Radio is theatre of the mind". Think about that. With equipment at hand you can create, in the listeners' minds, the *illusion* that they are hearing a mouse gnawing a piece of cheese, a full-scale battle, or invaders arriving from Mars.

In 1938, the great actor Orson Welles, produced H G Wells "War of the Worlds" on a New York radio station. The programme lasted several hours and was so life-like that it created havoc, with people fleeing the city to escape the "monsters" which they were convinced, had landed and were spreading

throughout the city. This was prior to the invention of tape recorders, it was done "on the run" yet it was so realistic that listeners believed they were hearing the invasion of Earth by aliens. It was "theatre of the mind" coming from their radios. Whatever is put together in the production suite has the power to make the listener create a picture in their mind. The production engineer is like an artist with a palette of sounds. The possibilities are only limited by his or her imagination.

The production suite is the creative centre of the radio station. If you have the chance to work in a production suite, explore the possibilities, take the opportunity to become truly creative.



MODULE THIRTEEN

# TECHNICAL

An announcer sits in an empty studio and talks at a metal and plastic "thing" about 25 centimetres away from his face. At home, or in a car, the sound of the announcer's voice comes out of another metal and plastic "thing", and entertains and informs a listener.

What happens in between?

In simple terms, let's find out why radio was originally, and occasionally still is, called "wireless".

When the announcer speaks in front of the microphone the air waves created by his breath, carrying his voice, cause pressure on the diaphragm in the mic, moving it back and forth. That creates electrical currents to flow in the circuit wiring of the mic. These are fed through the studio desk into an amplifier, (because they are very small amounts of current), and they are magnified until they can be controlled with a volume control and a treble or bass control. They are then introduced into further amplification and processing stages, such as levelling or compressing and limiting, which keep the peaks down to stop them over-modulating and distorting.

In an AM station the signal is now fed to the transmitter, which modulates the incoming audio signal on to the carrier frequency and sends it into a tall mast which transmits the audio signal and the frequency carrier.

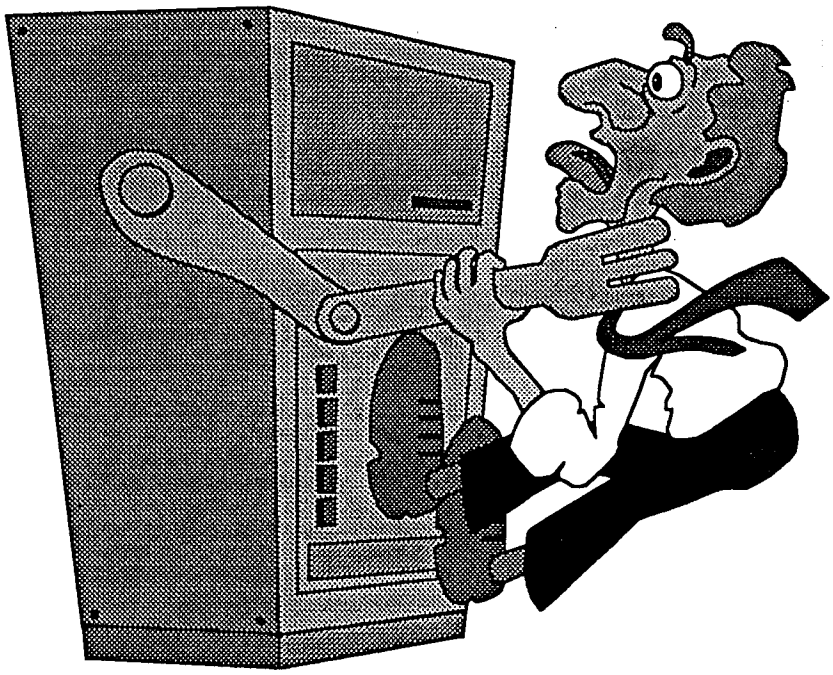
In FM transmission, the audio, after going through the limiter, goes into a stereo generator then into an exciter that modulates the audio signal onto a Frequency Modulation carrier wave. More amplification takes place and it's introduced into an antenna which transmits it at a specified radio frequency.

Within any transmitter (AM or FM) there is a master oscillator which generates a master frequency at the correct kiloHertz or megaHertz, on which the station is licensed to broadcast.

A radio receiving set tunes into a frequency either with a mechanical tuner - the type where you turn a knob and a needle moves along a dial - or an electronic tuner, where you press a button to select the frequency you wish to hear.

By the time the station's carrier waves arrive at your radio they have lost a great amount of the power that came off the transmitting antenna. Once again, amplification is called for. In an old fashioned wireless the amplifying was done with large, bulky, glass valves which became very hot. Today's radios use transistors or mosfets.

Your receiver has a local oscillator that generates a frequency. The incoming frequency (from the station) and the one generated in your receiver are mixed together and produce a signal which is amplified, limited, and then detected and amplified a little more.



This audio signal may be filtered (especially FM) to remove unwanted noise and is then fed into an audio amplifier, on through volume and treble or bass controls (or graphic equaliser) and is pushed finally through a power amplifier and into the loudspeaker.

This current vibrates the paper cones of the speakers and they move backwards and forwards, creating airwaves which you hear as sound.

This is exactly the opposite of the announcer's breath creating airwaves *into* the microphone.

A similar process occurs when a record is played on air. With a vinyl record the grooves in the disc make a needle (stylus) vibrate and this is converted to electric current. In a CD a laser "reads" the information, digitally encoded on the disc, and generates electric current.

Older stations will have a "line room", where everything coming off the studio desk is fed into a special room where all the processing equipment is fitted into racks, which also contain standby gear, used in case of breakdowns. The state of the equipment can also be monitored here by the station technicians.

Today, with miniaturisation of components taking place at a rapid rate, there is no longer need for an entire room to be dedicated to equipment. Instead, there is often a small rack in the corner of the studio where all the cabling coming off the desk goes into the processing equipment and is fed straight to the STL or Telecom lines.

Line rooms and studios are generally air-conditioned, not for the comfort of the staff, but to keep the equipment in a controlled-temperature atmosphere.

It seems complex, and it is, but why is it called "wireless"?

Old fashioned radio sets had a mass of wires inside them, and if you look at the jungle of cabling behind a studio desk, there's no way it could be described as "wire-less".

But there are no "wires" directly connecting the transmitting tower with everyone's radio at home or in the car!

BELL
brings you the
TRANSISTOR ERA
in Radios
Intensive technical research and development by New Zealand radio designers in the Bell organization has given this country new transistor models of which we can justly be proud — the PERSONAL and the TRANSPORTAGRAM are triumphs of radio precision engineering.
Bell
Personal
BELL
PERSONAL PORTABLE
A fully transistorised pocket edition packed with power. Batteries, which last at least 200 hours, are easily obtainable and cost only approximately 3/- to replace.
£27/10/-
A fully transistorised teenager's radiogram with grown up appeal— BELL LED THE WORLD WITH THIS MODEL — employs a popular type 739 battery and has record storage space in lid.
TRANSPORTAGRAM
£28/17/6

When radio was first demonstrated people found it difficult to believe that the human voice could be generated at one place and be heard at another place, many kilometres away, with no wires connecting the two sites. Everything from magic to dwarfs hidden in the cabinets was suggested by sceptics to explain this strange phenomenon.

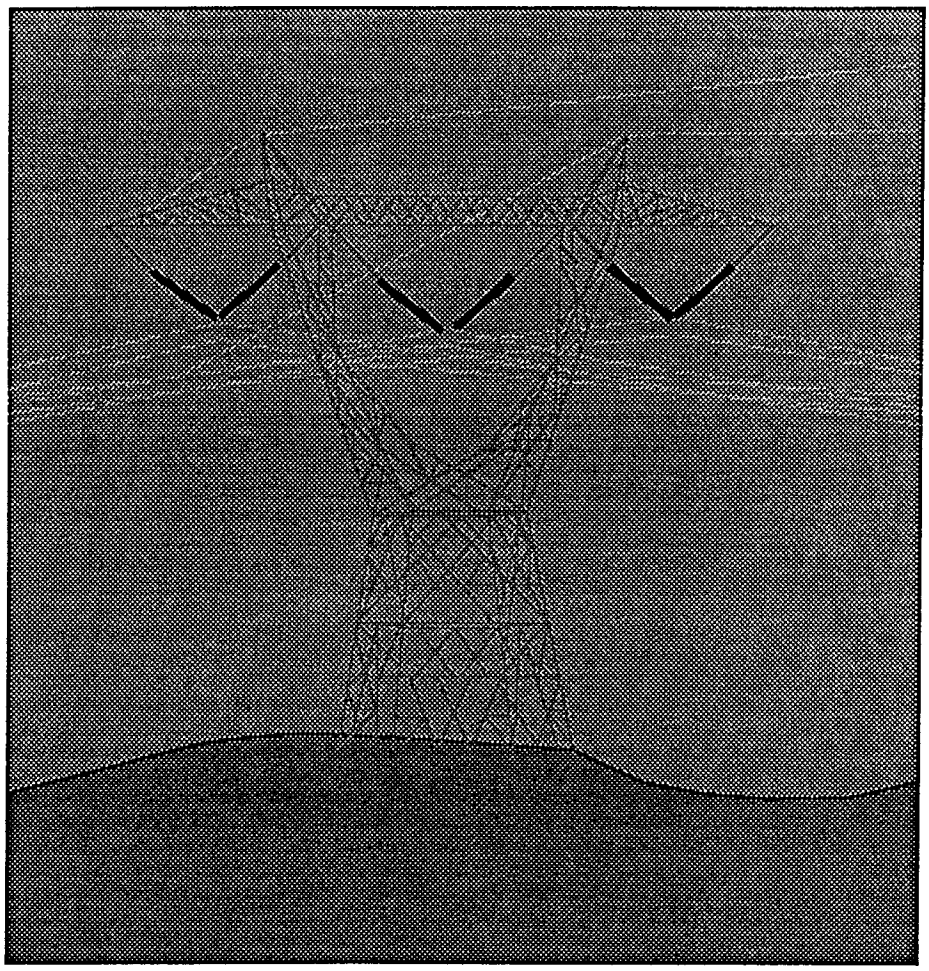
The first use of radio waves was to transmit radio telegraphy, an advancement of the electronic communication system then in use.

Prior to radio, the telegraph was a system that had someone sitting in an office in one city, tapping out a message in Morse code, and in another city, kilometres away, another operator sat at a Morse code receiver and decoded the incoming message. The message travelled along an electrical circuit carried on wire strung on poles between the two cities. Apart from cell phones, our present telephone system uses the same idea; electric current carrying messages from one place to another, along wires which are usually strung on poles in the street, although increasingly, wire is being superseded by fibre optics.

– Newspaper advertisement from April 1958 –

The old telegraph system may seem antiquated and primitive by today's standards, but it was a lot faster than a runner carrying a message in a cleft stick.

Who knows but in a hundred years our modern faxes and cell phones may be museum pieces?



MODULE FOURTEEN

# BROADCASTING ORGANISATIONS

## ☞ ACCESS RADIO

Access Radio is "radio by the people".

The purpose of Access Radio is to give any individual or group in a community (but especially minority or ethnic groups) an opportunity to make and broadcast their own programmes.

Access Radio Stations have been established in many New Zealand cities and towns since 1989. NZ On Air provides funding to set up and maintain access stations, although the stations must come up with a percentage of the operating costs by selling airtime or through local grants, donations, etc.

To gain funding to set up an access station, five criteria must be met. The primary object is that the station must reflect the diversity in the community, in particular the interests of women, children, disabled, minorities, ethnic minorities and non-profit community groups.

Generally access stations serve an area of at least 50,000 people.

There is no application form for setting up an access station; contact one of the people below for more information.

*CONTACT:*

Brendan Smyth/Robyn Andrews
NZ On Air
PO Box 9744
Courtenay Place
Wellington

Phone: 04-382-9524
Fax: 04-382-9546

## ☞ ADVERTISING STANDARDS AUTHORITY & ADVERTISING STANDARDS COMPLAINTS BOARD & THE APPEAL BOARD

**The Advertising Standards Authority (Inc)** was established in 1973 and is made up of representatives from all media which operate commercially, that is, which derive all, or part of the their revenue, from advertising.

Membership comprises:

Advertising Agencies Association of NZ
Independent Broadcasters' Association
Magazine Publishers' Association
Newspaper Publishers' Association of NZ
Radio New Zealand Ltd
Television New Zealand Ltd
Association of New Zealand Advertisers
New Zealand Community Newspapers Association
TV3 Network Services Ltd
New Zealand Cinema Advertising Council
Horizon Television

All members have agreed to be bound by the decisions of the Advertising Standards Complaints Board.

The three main objectives of the Authority are:

1. To seek to maintain at all times and in all media a proper and generally acceptable standard of advertising and to ensure that advertising is not misleading or deceptive, either by statement or by implication.

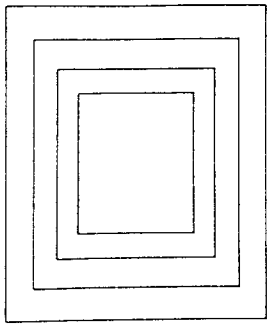
2. To establish and promote an effective system of voluntary self regulation in respect to advertising standards.

3. To establish and fund an Advertising Standards Complaints Board.

The Authority introduces and amends Codes of Practice which all members must abide by. These codes encompass:

* liquor advertising
* cigarette/tobacco advertising
* baldness or hair loss
* driving and petrol consumption claims
* financial advertising
* the way people are portrayed in advertising
* slimming or weight loss
* reproduction of bank note images
* farm safety
* advertisements for children
* environmental claims
* comparative advertising

ADVERTISING STANDARDS IN NEW ZEALAND



Advertising Standards Complaints Board

The Authority has devised a code of ethics as a guide for media. The ethics are:

1. All advertising must comply with the laws of New Zealand.

2. No advertising shall be such as to impair public confidence in advertising.

3. No advertisement may be misleading or deceptive or likely to mislead or deceive the consumer.

4. All advertising must be prepared with a sense of social responsibility, both to the individual consumer and to society, and shall conform to the principles of fair competition, as generally accepted in business.

Under the provisions of the Broadcasting Act the Advertising Standards Authority has jurisdiction over all advertisements. The Authority is an excellent example of a diverse industry setting the acceptable standards by which its members operate and enforcing those standards.

**The Advertising Standards Complaints Board** was set up by the Advertising Standards Authority in March 1988 to receive and act upon complaints about advertising made by members of the public.

Anyone who feels that an advertisement breaches any of the Codes of Practice may make a written complaint to the Complaints Board. Of the eight members who make up the Board, four are members of the public and four are from the industry.

Where a complaint comes within the Board's jurisdiction, comments are sought from all parties concerned and the Board will determine whether a breach of the Code of Practice has occurred. All parties are informed of the outcome, with a formal written decision being distributed to the parties and the media.

When an advertisement is held by the Board to be in breach of the Code of Practice, members of the Advertising Standards Authority will remove the offending ad from publication/broadcast.

Where the complainant is dissatisfied with the outcome of a complaint, he/she may appeal to the **Advertising Standards Complaints Appeal Board**. This Board comprises three members; one from the industry and two members of the public. It operates independently of the Advertising Standards Complaints Board and is the final body available to a complainant.

*CONTACT:*

ADVERTISING STANDARDS AUTHORITY

Glen Wiggs
Executive Director
PO Box 10-675
Wellington

Phone: (04) 472-7852
Fax: (04) 471-1785

ADVERTISING STANDARDS COMPLAINTS BOARD

Glen Wiggs
Secretary
PO Box 10-675

Phone: (04) 472-7852
Fax: (04) 471-1785

Wellington

ADVERTISING STANDARDS COMPLAINTS APPEAL BOARD

Glen Wiggs
Secretary
PO Box 10-675
Wellington

Phone: (04) 472-7852
Fax: (04) 471-1785

## ☞ AUSTRALASIAN MECHANICAL COPYRIGHT OWNERS SOCIETY (AMCOS)

The term "mechanical copyright" dates back to the early 1900s when records were first made. Records reproduced music by a "mechanical" method and a "mechanical royalty" was payable to the copyright owners of the recorded work, for every sale of a "mechanical" reproduction, that is, a record.

Even though music is reproduced today on CD, tape, etc, by an *electronic* process, it is still referred to as "mechanical copyright".

For Australia and New Zealand the administration of "mechanical" rights is carried out by AMCOS, and it levies a fee on all organisations which use "mechanical" reproductions of music. It applies to the use of recorded material in film and video, television, advertising, radio and production libraries.

For radio broadcasters, this means they pay a fee (which eventually goes back to the owner of the recorded work) to use records (whether vinyl, CD or on tape or computer disc) on air. They also must be licensed to use "production" music; the backing tracks, or beds, used in commercials.

International agreements ensure that AMCOS and its worldwide affiliates protect the "mechanical copyright" of all composers, including Australian and New Zealand writers.

With changes occurring to the New Zealand copyright laws, AMCOS is engaged in on-going discussions with Government bodies to ensure that copyright owners are protected for the ever-increasing array of technological advances used by both the music industry and music consumers.

*CONTACT:*

Janice Giles
General Manager
AMCOS
PO Box 37-695
Parnell
Auckland

Phone: 09 309-4258
Fax: 09 309-4200

A M C O S

## ☞ AUSTRALASIAN PERFORMING RIGHT ASSOCIATION (APRA)

Composers, lyric writers and publishers have ownership rights to their work, in the same way that someone who paints a picture owns that work. Just as it is illegal for any other person to make copies of that picture and then sell them for profit, it is illegal (a breach of copyright) to perform a musical work that has been composed, or published by another person, without making payment.

In New Zealand there is no formal procedure necessary to obtain copyright. It is automatically gained by anyone who produces an original musical item. Some countries, such as the United States of America, require copyright holders to use a symbol, ©, followed by the year of publication and the copyright owner's name.

Copyright remains in force for 50 years after the calendar year in which the creator of the work dies. If a work has not been published, broadcast or performed publicly, or offered for sale before the creator dies, copyright continues for 50 years following any of the above events happening. Therefore, if a previously unknown piece of music by, say, Mozart, should be discovered and performed or recorded this year, copyright would apply for the next 50 years, with fees generated going to his descendants.

Once the copyright on a piece of music expires, it is said to be "in the public domain", meaning it can be performed, recorded, broadcast, etc, without payment of fees. Perhaps that is why many old classical items are being used for radio and TV commercials?

To ensure that composers and publishers get a fair deal - and payment - APRA, which is a society made up of composers, lyricists and publishers, licenses those who wish to use music in a public place as part of their money-making activity. The obvious users of music for profit are radio and television stations, but there are many other organisations which use music as an integral part of attracting, retaining or entertaining their customers, such as hotels, clubs, restaurants, shops, cinemas, halls, schools, coffee bars, factories, skating rinks, and exercise centres.

Essentially, anywhere that music is played in an area to which the public has access, is required to obtain a licence from APRA and pay the appropriate fees.

If you think about it, it is only fair that a composer or publisher should receive payment for the work and talent they have put into creating that piece. It is an "intellectual property right".

APRA's job, then, is to ensure that anyone playing copyright music in a public place is licensed and pays up. APRA is a non-profit organisation that collects the appropriate fees and distributes them on a pro rata basis to the owners of the copyright works.

Obviously, many of the musical items played in New Zealand originate

overseas and the money collected by APRA is distributed through affiliated societies world-wide.

Countries of the western world are affiliated, plus South American states and some Asian countries. Even some places you may not have thought, are affiliated; the Czech Socialist Republic, Iceland, the Commonwealth of Independent States (formerly the USSR). The Peoples' Republic of China is a notable exception.

To identify performances and distribute the monies fairly APRA uses four main procedures:

1. Comprehensive analysis
2. Sampling analysis
3. Analogous performance analysis
4. Miscellaneous performance analysis

To sum up, any piece of music that is subject to copyright, attracts a fee when it is performed "in public". Next time you listen to the radio, watch television or you hear music played in a public place, think about the person who spent his/her time, talent and effort creating that music. Are they receiving their due reward? APRA will try to ensure they do.

*CONTACT:*

Mike Chunn
Manager
Australasian Performing Right Association
PO Box 6315
Auckland 1

Phone: 09 379-0638
Fax: 09 379-3205

## ☞ BROADCASTING STANDARDS AUTHORITY

All broadcasters operate under *Codes of Broadcasting Practice for Radio and Television*, a set of standards initially devised by broadcasters themselves. The codes state that broadcasters must maintain standards consistent with:

- good taste and decency
- law and order
- balance
- approved codes applying to specific programmes (these include protection of children, portrayal of violence, fairness and accuracy, promotion of liquor, etc).

The Broadcasting Standards Authority came into effect on 1 July 1989 following

the de-regulation of the industry. It has two basic responsibilities: to ensure that a broadcaster has an approved "Code of Practice" and to hear and determine formal complaints against any broadcaster.

The Authority comprises four members, each appointed by Government for a four year term. These people generally represent a diverse cross section of society.

The mission statement of the Authority says it will establish and maintain acceptable standards of broadcasting on all New Zealand radio and television, within the context of current social values, research and the principle of self-regulation, in a changing and deregulated industry.

It is the responsibility of all broadcasters to ensure that their programming follows the Codes of Practice; if any viewer or listener feels like complaining about any transmitted matter they can complain initially to the broadcaster.

While many complaints will be made by telephone to the organisation concerned and may be resolved informally, if a complainant is dissatisfied with the outcome and makes a written, formal complaint, clearly showing where the programme transgressed the Codes and sends that complaint to the broadcaster, the broadcaster must supply a written response. If the complainant is still dissatisfied, he/she can refer that complaint to the Broadcasting Standards Authority for investigation and review.

The Authority examines all the evidence and may come to one of three decisions:

- decline to determine the complaint if it is judged to be "frivolous, vexatious or trivial"
- decline to uphold the complaint
- uphold the complaint

In the event that a complaint is upheld the Authority has considerable powers. It may: direct the broadcaster to broadcast a summary of the decision, correct misleading information or issue an apology, direct the broadcaster to refrain from advertising for up to 24 hours, direct the broadcaster to cease transmission for up to 24 hours, direct the broadcaster to pay compensation up to $5,000. Any broadcaster who fails to comply with an order made by the Authority can be fined up to $100,000.

As you can see, the Authority certainly has "teeth" and it is in a broadcaster's interest to ensure programming meets the standards the industry has set.

In the year 1 July 1993 to 30 June 1994 the Authority received 168 complaints and issued decisions on 151 of those; 54 were upheld and 97 were not upheld.

Apart from suffering the penalties which the Authority may allocate, it should be a basic professional principle of all broadcasters that they make themselves familiar with the Codes of Practice and ensure they meet the standards set.

*CONTACT:*

Gail Powell
Executive Director
Broadcasting Standards Authority
PO Box 9213
Wellington

Phone: (04) 382-9508
Fax: (04) 382-9543

## ☞ INDEPENDENT BROADCASTERS' ASSOCIATION

The IBA is an incorporated society, originally established in 1971 as the Federation of Independent Commercial Broadcasters. It represents the private radio industry; full time commercial stations (both AM and FM) plus certain semi and non-commercial stations such as Radio Rhema.

The basic aim of the IBA is to promote and encourage the development of private radio broadcasters, both existing and future operators. On the subject of deregulation of the industry the IBA position is to facilitate and support the process, thus enabling future private broadcasters to become established.

An Executive Council of seven members from various stations comprises the governing body of the IBA. It meets every two months. The Council is voted on annually by the full Executive (one member per station), aiming to achieve a broad representation of ownership groups on the Executive Council.

The IBA is a stand alone organisation, completely independent of any radio station. It holds two full Executive meetings per year which all station representatives may attend. One meeting is held in conjunction with the Mobil Radio Awards, the other is held at the annual IBA conference which is open to all private broadcasters. Average attendance is 140. The conference is held over two days in October and includes workshops on programming and sales, technical displays by equipment suppliers, plus industry speakers and sessions on issues that are relevant to radio.

Apart from these activities, the IBA represents member stations in a variety of ways, such as: relations with the Minister of Broadcasting, the Government and the Opposition, copyright issues, advertising codes, formulating broadcasting codes in conjunction with Radio New Zealand, preparing surveys of revenue, costs and profitability, and in many other areas of concern or interest to private broadcasters.

The IBA acts as a clearing house to fund the AAP (an international news agency) which is a source of international news for IRN News. This function of the IBA is to act as a central bargaining agent to reduce line costs for news dissemination. Benefits are passed on to member stations.

While the IBA has no executive powers to punish broadcasters who transgress standards it has an important role in encouraging stations to maintain a high standard in broadcasting and is the voice of private radio as well as providing

advice to new and established broadcasters.

*CONTACT:*

Brent Impey
Executive Director
Independent Broadcasters' Association
PO Box 3762
Auckland

Phone: (09) 378-0788
Fax: (09) 378-8180

## ☞ IRN NEWS

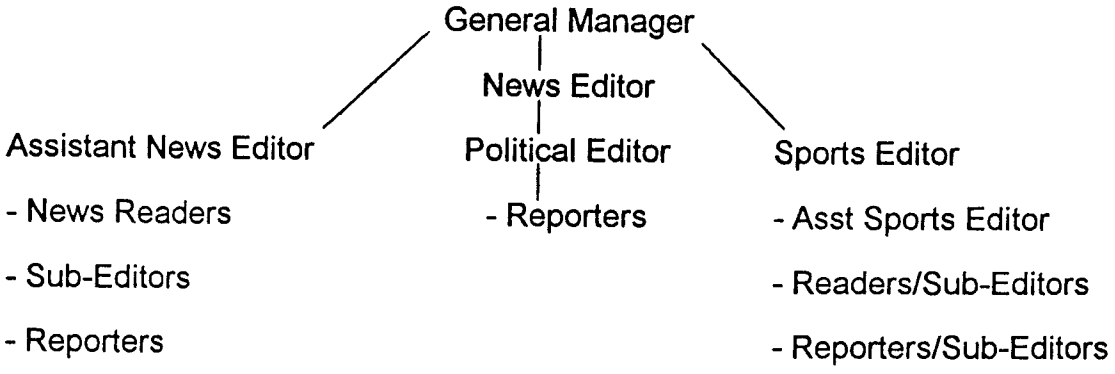
IRN News was established in 1986 to provide a central news service for 16 private radio operators. It became one of two national radio news providers in the country, the other being Radio New Zealand News, which served Radio New Zealand stations. Originally called Independent Radio News, the company is now known simply as IRN News.

IRN News now operates from a purpose-built network centre in Median House, on Great North Road, Auckland, with a newsroom featuring the latest technology. "Newstar" the text editing and subbing system, has been joined by "Dalet" digital editing facilities and audio storage.

There is a second IRN team working from Wellington, based in Parliament, under Political Editor, Barry Soper, a respected journalist with over 25 years experience.

IRN was the first New Zealand radio news network to beam its programmes to stations by satellite, with advantages in service and costs to its clients.

The structure of IRN is as follows:




Today, IRN provides over 80 news and sports bulletins each day, plus a selection of lifestyle and entertainment features, with a clientele of over 80 radio stations throughout New Zealand.

IRN is a customer-driven company, claiming the best level of client service of

any news organisation in New Zealand, regularly surveying clients and implementing additional services requested, wherever possible. As testament to this IRN has lost no clients to its major competitor.

Currently, IRN is branching into other media with its first venture being as a content supplier for Telecom's Internet service provider Xtra.

The IRN centre in Auckland has 20 journalists under News Editor Kevin Hercock, another professional with over 25 years in the business. It also calls on the services of many journalists and staff at client stations in smaller centres around the country, who regularly file stories and audio to the Auckland network centre.

IRN sources material internationally from such organisations as Reuters, UPI, AP and AFP, via AAP in Australia. They also have access to all audio from CNN, a reciprocal agreement with Australia's 2UE network of more than 100 stations, a reciprocal agreement with London's Independent Radio News, international stringers and a roving sports reporter covering major international tennis and gold tournaments.

To provide a complete news service IRN employs 24 full-time staff and several part-timers, who are encouraged to be multi-skilled; it's an advantage to be able to report, sub and read where required.

Most IRN reporters have recognised journalism qualifications, especially diplomas or degrees from the Auckland Institute of Technology or the NZ Broadcasting School at Christchurch Polytech.

Occasionally interns are accepted directly from those courses but usually reporters who have already had experience in radio are preferred. IRN's News Editor trains staff in IRN procedures.

The responsibilities of IRN staff are as follows:

**General Manager** has control of revenue, expenses and cashflow (this is similar to a radio station manager) plus she is responsible for client liaison and customer service, handling sales management; proposals and sales to potential clients and seeking further opportunities. The Manager also takes responsibility for team building and product development. Interestingly, the current manager, Lorna Riley, has no background in journalism. Her function, like that of a radio station manager, is to keep things ticking over efficiently and profitably, rather than news-gathering.

The **News Editor** managers the news side of the business, ensuring the quality and legality of the news going to air, allocating assignments and compiling team rosters. He also looks after systems management, staff training, assists with customer service and team building and sub-edits news when required.

**Journalists** undertake assignments allocated by the News Editor, filing stories to him, attend Press conferences, gather audio (either live or by phone) record "voicers" to go with stories. Journalists don't have "rounds" as print journos do (such as local body, health, courts, etc), and they don't undertake investigative journalism or source stories off their own initiative because radio news has deadlines just an hour apart, unlike print media where deadlines may be 24

hours or longer and stories can be "worked up" over a period of days, or in some cases, weeks.

**News Readers** are the final sub-editing point before a bulletin goes to air. They read bulletins and send pre-feeds and live bulletins to client stations. They also send out other programmes and commercials and compile and send during breakfast shift.

IRN News is available to stations 6.00am to midnight, seven days a week. Bulletins are pulsed, making them suitable for live or automated programmes. Stations can purchase whichever product or combination of products they choose from the following:

> **Newsline:** a pre-fed news and sport bulletin that can be recorded and played back. This is available 6.00am to 6.00pm every day. For weekday breakfast there are two versions of Newsline; a full four minute bulletin or a two minute 30 second version.
>
> **Newsmax:** a fuller news and sport service, up to five minutes long during breakfast. It is a live feed, top of the hour, 6.00am to midnight, seven days. There are also half-hourly pre-feeds, Monday to Friday at 6.30am, 7.30am, 8.30am, 12.30pm, 4.30pm and 5.30pm. Newsmax is often taken by stations which have an older target audience.
>
> **Newsbeat:** a fresher, "funkier" news product aimed at a younger audience with a particular emphasis on entertainment and sports news. It runs Monday to Friday at the top and bottom of the hour 6.00-9.00am, and top of the hour at midday and 5.00pm.

IRN also offers other services; in breakfast news headlines are fed to stations to tease the top of the hour bulletins. This practice includes the newsreader as part of the client station's breakfast show. There are also pre-feeds of sports-only bulletins. This suits stations during weekends, where their audience doesn't want news but wants to stay up-to-date with sports events. Hard copy of bulletins is provided to some stations which prefer to have their own readers read the news.

IRN news is always "branded" even on the Internet.

For stations buying News from IRN their fees are calculated under two criteria: the size of the market in which the client station broadcasts and the number of stations or frequencies being used by that station.

*CONTACT:*

Lorna Riley
General Manager
IRN News
PO Box 5244
Wellesley Street
Auckland

Phone: 09-366-0466
Fax: 09-377-6712

08/12/96 11:58 rsu 0:40 #12+1track

track
CART=
DATE=12 AUGUST
WRITER=CHARLOTTE
SOURCE=ROSE HART
BULLETIN AIRED=

The Justice Minister says new laws cracking down on gangs will be presented to Parliament next week.

Invercargill Mayor David Harrington is asking Doug Graham to fast-track the legislation.. in the wake of renewed gang violence in the city at the weekend.

A 16 year old driver was allegedly rammed by Black Power members.. and one person was injured when molotov cocktails were thrown at a house.

They follow a drive-by shooting.

A spokeswoman for Mr Graham says the legislation's almost ready.. and will go before the house before the election.

- Hard copy of 2 stories from an IRN midday bulletin -

08/12/96 12:00 rsu 0:40 #12+1damage

damage
DATE=08/12/96
WRITER=KATE
SOURCE=COPS
BULLETIN AIRED=

The wrong car to drive into...

An Auckland policeman received minor injuries and his car was extensively damaged after a car smashed into him over the weekend.

The patrol car was driving along Grafton Bridge in the central city when it was struck from behind.

The driver has been charged with excess blood alcohol and dangerous driving.

## ☞ NEW ZEALAND ON AIR (THE BROADCASTING COMMISSION)

The Broadcasting Act 1989 established the Broadcasting Commission, which trades under the name New Zealand On Air.

Its mission statement proclaims its purpose as "To be a catalyst for distinctive NZ broadcasting". To achieve this it has the following goals, stated briefly:

(a) to fund radio and television programming

(b) to maintain and extend coverage of radio and television to NZ communities

(c) to encourage the establishment of archives of historical interest

(d) to maximise income from the Public Broadcasting Fee to fund NZ broadcasting

NZ On Air derives its income solely from the Public Broadcasting Fee. Over 90% of people eligible to pay the Broadcasting Fee pay up each year, generating (along with income from other sources such as interest) almost $100,000,000 per year.

That money is spent in funding television programmes made by Television New Zealand, TV3 and independent production houses such as Communicado, Isambard Productions, etc, and helps put programmes such as Shortland Street, Letter to Blanchy, Country Calendar and Tagata Tangata to air.

Television receives by far the largest slice of the NZ On Air handout, approximately 60%.

National Radio, Concert FM, Access Radio and Pacific Island Radio and Maori Radio (until 1 January 1995, when Maori Radio came under Te Mangai Paho) funding takes up just over 30% of NZ On Air's funds.

Only a small part of NZ On Air's funds go to commercial radio projects, a matter of some controversy among commercial broadcasters. While it is true that commercial radio lives by advertising revenue and should be self-supporting, funding its programmes out of income, television is seen as a different case; even though it derives huge amounts of revenue from advertising, it receives by far the biggest "bite" of the Public Broadcasting Fee for programme making, then often transmits those programmes in prime time, placing highly-priced advertising in and around them.

Obviously those programmes, especially the very popular ones, such as Shortland Street and Letter to Blanchy generate great amounts of advertising revenue, to contribute to the profits of the television companies, yet they cost those television companies little, or nothing to produce.

Radio broadcasters see it as less than a level playing field.

NZ On Air has made significant contributions to the NZ music scene by producing the Kiwi Hit Disc; regular compact disc productions of 15 to 16 track compilations by NZ artists, which are distributed to radio stations. Funding is also provided for musicians, singers and groups to make music videos, and various other radio programmes are funded.

Another responsibility of NZ On Air is the encouragement of radio and television archives. The country's radio archives are housed in Christchurch in the New Zealand Public Radio Sound Archives and at Nga Taonga Korero, the Maori sound archive based at National Radio's Te Reo O Aotearoa unit in Auckland.

*CONTACT:*

Chris Prowse
Executive Director
NZ On Air
PO Box 9744
Wellington

Phone: 04 382-9524
Fax: 04 382-9546

## ☞ PHONOGRAPHIC PERFORMANCES (NZ) LIMITED

This is a non-profit organisation responsible for licensing the broadcasting and public performance of sound recordings and music videos. It was established in 1957 by record producers to license the performance rights of its members.

Income received by Phonographic Performances is distributed to the members after deducting administration costs.

As well as providing funds for record producers, Phonographic Performances has also established a separate 'performers fund' to enable it to distribute directly to New Zealand performers a certain percentage of its income gained from the broadcast of their recorded performances on radio and television.

*CONTACT:*

Tony Chance
General Manager
Phonographic Performances (NZ) Ltd
PO Box 9241
Wellington

Phone: 04-384-3523
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## ☞ RADIO NEW ZEALAND (now NEW ZEALAND RADIO NETWORK)

From its inception in 1936, when the Government established the National Broadcasting Service, Radio New Zealand underwent many changes of name and responsibilities. The most dramatic change came in December 1988 when the previously totally State-funded organisation became a State-Owned Enterprise (SOE).

RADIO NEW ZEALAND
Te Reo Irirangi o Aotearoa

It was required to operate as a commercial business and return profits to its shareholder, the Government of New Zealand. It also had to meet social responsibilities which are not commercial ventures.

To separate these two arms of the State-owned radio system, that is the commercial and non-commercial arms, RNZ, in 1993 set up New Zealand Public Radio as a wholly-owned subsidiary of RNZ. Public Radio comprises National Radio, Concert FM, Te Reo O Aotearoa, Radio New Zealand International, and RNZ News and Current Affairs, with a Business Services Unit providing administrative, financial and external marketing support.

The commercial arm of RNZ was divided into Metropolitan, Provincial and Radio Bureau. Each division was headed by a general manager responsible to the Chief Executive at RNZ's head office in Wellington. Metropolitan stations are located in Auckland, Wellington and Christchurch, while the three provincial regions are named Northern, Central and Southern.

Let's look first at the commercial part of RNZ. Radio New Zealand had 43 fully commercial stations throughout New Zealand in metropolitan and provincial markets.

These are "branded" as:

**Newstalk ZB**, targeting the 25 to 64 year old audience with local, national and international news, sport, commentaries, personality entertainment, talkback and community activities.

NewstalkZB
ENTERTAINING AND INFORMING

**Classic Hits FM** is aimed at the 25 to 44 age group, playing familiar music, with strong on-air personalities and indepth news and sport information.

CLASSIC HITS FM

**Rock FM** serves the 18 to 39 year olds with current and classic rock music, emphasising Kiwi music, fun personalities, concert and music-based promotions and a focus on fashion trends.

JUST GREAT MUSIC
91 ZM
OF THE 80'S AND 90'S

**Community** stations endeavour to meet the needs of all listeners in smaller markets, with news and sport, community involvement, music and entertainment.

Many of these stations are networked (within their group) at some part of the day or night, but all stations have local announcers and programming teams and provide a full range of advertising services.

**Stooges** production studio is in head office in Wellington and writes and produces specialist radio commercials and campaigns for advertising agencies, RNZ commercial stations and the Radio Bureau. It trains creative writers and sales people and contributes to the Christchurch Polytechnic Broadcasting School.

**The Radio Bureau** sells national advertising to advertising agencies and directly to clients. The Bureau represents New Zealand Radio Network stations and most private stations (over 95 stations in total) at national sales level. This helps radio compete against other national media such as TV, newspapers and magazines. It lets advertisers achieve the best results from their campaigns. Another benefit to clients is that they don't have to deal with a multitude of stations of differing sizes and capabilities, across the country, when they want to run a nationwide advertising campaign.

**Radio New Zealand News and Current Affairs** supplies up-to-the-minute news and information, collected, reported and read by RNZ journalists operating out of 22 station newsrooms around the country. At the NewsCentre, located in Wellington, specialist reporters add to the nationally-collected material. International correspondents in over 30 countries contribute stories to NewsCentre and there is also a flow of information from a range of international news agencies. This material is compiled into bulletins which go to air nationwide every hour of the day and at peak times, half-hourly.

Some news services are also sold to private radio stations.

## NEW ZEALAND PUBLIC RADIO

**National Radio** broadcasts 24 hours per day on the AM band, usually from studios in Wellington, although it does have facilities in other centres such as Auckland. Its 24 transmitters give it the potential to be heard by 96% of New Zealanders.

Programming of non-commercial National Radio is talk and information oriented. Its talk to music ratio is 60:40. There is a very high level of New Zealand originated material in its programming with 90% of the talk and 25% of the music being of local origin.

Because it is guaranteed Government funding it does not have to be a slave to ratings in the same way that a commercial station does. This allows National Radio the freedom to produce many programmes which are not viable for commercial stations to undertake. Commercial stations tend to stick to a tried and true formula which they know will pull in audience and therefore advertising.

**Concert FM** is also non-commercial, with a network of 26 transmitters, giving it a potential reach to 90% of New Zealanders. It caters to an audience with specialised musical tastes: classical, jazz, advanced rock, light music, etc, operating out of studios in Wellington. It also broadcasts documentaries, interviews, talks and spoken features.

**Te Reo O Aotearoa**, (the voice of New Zealand) is the Maori and Pacific Island unit of RNZ. Programmes originate in Auckland and include news bulletins in English, Maori, Samoan, Tongan and Cook Island Maori, which are supplied to National Radio and Radio New Zealand International. It also provides bilingual magazine programmes, on Maori and Cook Island affairs, and community news and information bulletins for all Pacific communities.

**Radio New Zealand International** operates a short wave service comprising news and information programmes which are beamed to listeners in the South Pacific. Another

non-commercial station, it began transmission in 1943 to broadcast news to our servicemen and women in the Pacific war theatres and was upgraded in 1990 with the installation of a 100 kilowatt transmitter.

RNZ International's studios are in Broadcasting House, Wellington and programmes are fed by microwave link to the transmitter at Rangitaiki, in the central North Island. It can be received as far as Japan, North America, the Middle East and Europe.

**AM Network** has been broadcasting Parliament since 1989 on 1YC Auckland, 2YC Wellington, 3YC Christchurch and 4YC Dunedin. During summer it broadcasts full cricket commentaries and the Summer Sports Roundup.

THE AM NETWORK
1YC Auckland 882 kHz 2YC Wellington 657 kHz
3YC Christchurch 963 kHz 4YC Dunedin 900 kHz

**Radio New Zealand Sport** operates from Wellington, providing sports bulletins and the "Sportsworld" programme, plus live commentaries on all major national and international sporting events, including overseas sports tours and Commonwealth and Olympic Games.

RADIO NEW ZEALAND SPORT

In mid-1995, Bruce Cliffe, MP for North Shore and Minister Responsible For Radio New Zealand, introduced to Parliament the Radio New Zealand Bill, which provided for the sale of RNZ's commercial divisions as part of the current Government's policy of selling off taxpayers' assets. The commercial wing of RNZ employs about 1,000 people. The non-commercial sections of RNZ would continue to be owned by the Government and receive the same level of funding from NZ On Air as they currently receive, for the next three years ($19.4 million annually).

No mention was made of what funding will be provided after that period.

However, in July 1996 the Australian Government cut the funding of public radio (The Australian Broadcasting Corporation) by eighty million dollars, approximately one third of its annual budget. Whether a New Zealand government follows suit remains to be seen.

The Labour Party, Alliance and New Zealand First opposed the privatisation of the commercial network.

In early April, 1996, the Government accepted an offer of 89 million dollars from New Zealand Radio Network, a consortium of Wilson and Horton (publishers of the New Zealand Herald), Australian Provincial Newspaper Holdings and the large American radio station owners, Clear Channel Communications. The purchase price covers 43 commercial radio stations, Radio NZ Sport, The Radio Bureau and Stooges production studio.

Not included in the sale are: National Radio, Concert FM, News and Current

Affairs, Radio New Zealand International, Te Reo O Aotearoa, the AM Network and the Christchurch-based Sound Archives.

From the 1st August 1996 all former Radio New Zealand commercial stations have been identified as New Zealand Radio Network.

## ☞ TE MANGAI PAHO

Te Māngai Pāho
Māori Broadcasting Funding Agency

Government established Te Mangai Paho under the Broadcasting Amendment Act 1993 to promote Maori language and culture by providing funding for the production of programming for radio and television broadcast.

Effectively, Te Mangai Paho's role is to assist and fund Maori groups wishing to establish ethnic Maori radio (and television) stations, broadcasting largely in the Maori language.

A board of seven people, appointed by the Minister of Communications, makes up Te Mangai Paho, with an executive of eight responsible to the Board. It is based in Wellington.

Funding comes directly from Government, with $13 million being allocated from 1993 to 1996. Te Mangai Paho also receives an annual allocation of part of the public broadcasting fee, to which all New Zealanders contribute through NZ On Air. That amount is determined each year by the Minister of Communications.

When deciding which groups will receive funding, Te Mangai Paho must take into account five stated criteria, and must also take into account a range of Funding Policies and Guidelines which relate to the project applications. These policies and guidelines are published in July and December of each year.

Maori broadcasting is not completely a stand-alone venture. It still comes under the auspices of other agencies, such as the Ministry of Commerce which is responsible for the allocation of frequencies, Broadcast Communications Ltd which provides broadcast transmission services, NZ On Air which provides funding to produce programmes for broadcast including programmes promoting Maori language and culture, the Broadcast Standards Authority whose standards apply to all broadcasters and Te Taura Whiri i te Reo Maori, the body responsible for the promotion of the Maori language.

Currently Te Mangai Paho provides funding for a wide range of programming to established broadcasters and is awaiting clarification from the Minister of Communications regarding development expenditure for potential broadcasters.

For the future, Te Mangai Paho wants to develop a Maori television service, a national Maori radio service broadcasting 100% Maori language and a satellite

distribution network for Maori broadcasters.

Controversy has surrounded Te Mangai Paho, with Maori broadcasters challenging the agency's performance. In March 1996 the Maori affairs select committee of Parliament announced an enquiry into Te Mangai Paho's working. The executive director, Ripeka Evans, left in February 1996, to be replaced by Mike Hollings, in August 1996.

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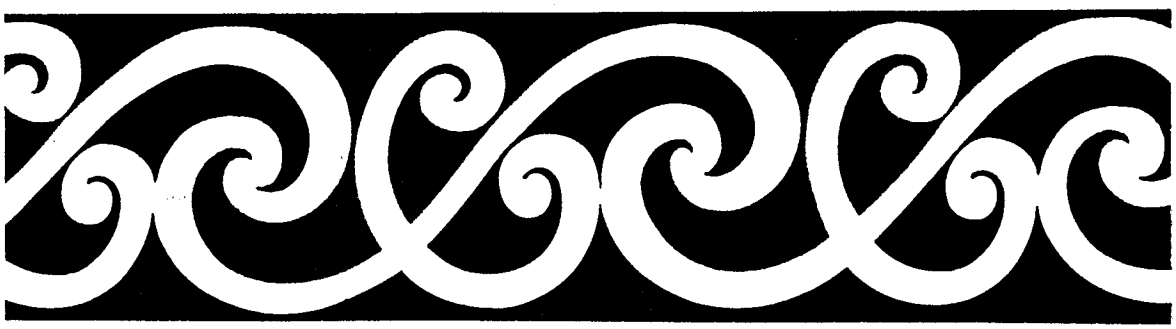


# GLOSSARY OF BROADCASTING TERMS

**AC** — Adult Contemporary music format.

**ad lib** — not scripted or rehearsed, extemporaneous. *cf: on the run, winging it.*

**air check** — tape (usually cassette) that records everything an announcer says on air, to be used later for critical analysis.

**announcer** — person employed to present a live programme on air.

**AOR** — Adult Oriented Rock music format.

**AM** — Amplitude Modulation form of transmission.

**audition**

1. To perform, sometimes on tape, for assessment by a prospective employer.
2. Facility on a mixing desk to listen to a record, tape, etc, without it being transmitted, *cf: Cue, Pfl.*

**backsell/back announce** — announcing the title of records, features which have just finished playing.

**bed** — music used in a commercial as a backing for the voice.

**bonus** — to play a client's commercial more times than he has paid for, sometimes offered as a "discount", eg: the client pays for 40 spots and you offer him 10 free ones.

**boom** — long metal arm, sometimes on a floor stand, which holds a microphone.

**breakfast** — early morning shift, usually 6am to 9 or 10am.

**break up** — the situation when something funny occurs while the announcer is on air and he/she can't control their laughter.

**brief** — detail obtained from an advertiser by a sales representative, which the client wants included in his commercial.

**brownout** — when an electrical fault causes the current to drop; lights dim and records, tapes, etc, slow down. Not as dramatic as a blackout.

**bully** — abbreviation for news bulletin.

**cans** — headphones.

**cart**

1. abbreviation for cartridge; a plastic case containing an endless loop of tape with recorded music or commercials or

features.

2. to record anything on a cartridge.

**cart machine** device for recording or playing back cartridges.

**CD** compact disc. Has superseded vinyl LP's and 45 rpm single recordings, which, in their turn, superseded shellac 78 rpm discs in 1948.

**CHR** Contemporary Hit Radio music format.

**cluster** two or more commercials played one after the other.

**cold**

1. anything, but especially music, which ends on one solid note, does not fade slowly away.

2. unrehearsed, ad lib.

**cold mix** to cross fade, starting the next record with fader at zero level. *cf: hot mix, segue.*

**commercial** an advertisement, recorded or spoken live.

**compressor** electronic equipment which keeps the volume of sound being transmitted at a constant level. *cf: limiter.*

**continuity** the linking part of a programme spoken by an announcer.

**contra** a system whereby a radio station obtains "product" from an advertiser in lieu of payment for commercials. This is often used to acquire station vehicles, for example. The client provides a car and takes the price in advertising.

**copy** the script of a commercial, news, or anything to be spoken or recorded. *cf: live copy.*

**copy brief** same as brief.

**copywriter/ creative writer** person employed to write commercials.

**c.p.s** centimetres per second; the operating speed of a tape recorder. *cf: i.p.s.*

**cradle** to talk over the introduction of a record.

**credit/credit mention** to give brief details of a sponsor in association with a feature, eg: "*Today's rugby roundup brought to you by Paramount Cars of Greenlane.*"

**cross fade** to mix the introduction of the next record over the fade of the record that is playing. *cf: segue, hot mix, cold mix.*

**crutch word** a word used by an announcer to "fill a gap" while he/she thinks of what to say next, eg: and, well, in a moment, etc.

**cue**

1. to position a record, tape, CD so that you hear the sound immediately the start button is pressed.
2. a word or phrase or wave of the hand to indicate it is the next person's turn to speak.
3. facility on a mixing panel enabling the announcer to listen to something in the studio without it being transmitted. *cf: audition, pfl.*

**cume** cumulative audience, all age groups, over various dayparts.

**daypart** segments of the broadcasting day, eg: drive, breakfast.

**dead air** no sound being transmitted.

**delay** an electronic process in the transmission system that holds back the broadcast item for a short time (often about 7 seconds), before it is transmitted, allowing the announcer to stop transmission of anything undesirable. Used mainly on talk stations.

**demo** cassette of portion of programme (or anything else such as commercials) for audition purposes.

**demographic** the specific group of people at which a radio station aims its programmes, its target audience.

**desk** the control panel or console operated by an announcer. *cf: panel, mixer.*

**doughnut/donut** recorded commercial with a section that is sung at the beginning and end, leaving a gap in the middle for the client's message.

**dub, dubbing** to copy something from one source to another, eg: to dub from a CD onto a tape.

**dur.** abbreviation for duration, the playing time of an item.

**drive** the afternoon programme aimed at people who are leaving work, usually 4pm to 6pm.

**drop track** the last record scheduled on an hourly music log which may be omitted if time runs out.

**equalise** to electronically curtail or boost sections of the frequency range of voice, music, etc, to improve the bass, treble, or any desired register.

**fade** the ending of an item, usually music, which gradually dies away,

opposite of *cold*

**fader** volume control, especially on studio desk.

**feature** an item for broadcast, eg: horoscopes, gardening programme.

**fixed time** commercials for which the client has paid a premium in order to have them played at an exact time, eg: between news and sport.

**fluff** to stumble over words in a script.

**FM** Frequency Modulation mode of transmission.

**format** the type of programme a station plays, the way its features and announcements are structured, aiming at a specific audience.

**forward sell** to mention music or features coming up shortly. *cf: backsell.*

**FX** effects. *cf: SFX.*

**glitch** a momentary electronic/technical fault in the operation of equipment, usually of unknown cause.

**gold** songs which have been million sellers.

**hot line** unlisted phone number in the studio for staff members and emergency services to phone in on.

**hot mix** to segue into the next record with its fader up at the normal operating level. *cf: cold mix, segue.*

**host** announcer, usually on a talk station.

**intro** introduction, the beginning of a song, up to the vocal.

**image liners** see *liners.*

**i.p.a.** isopropyl alcohol, used for cleaning records, tape heads, etc.

**i.p.s.** inches per second. Operating speed of a tape recorder. *cf: c.p.s.*

**jingle**

1. a commercial that is sung.
2. a recorded, sung, station identification.

**jock** abbreviation for disc jockey, announcer. *cf: rock jock.*

**journo** abbreviation for journalist.

**land line** a Telecom cable used to carry programme from one place to another, eg: from studio to transmitter.

**level** volume.

**library** a radio station's record collection.

**line feed** programme sent between two or more places, usually stations, via cable, eg: network news distribution from, say Wellington, to stations all over the country.

**link** a system using telephone lines (line feed), or other means, to link two or more stations, or news sources, or outside events, so that simultaneous transmissions of a programme can be made.

**liners** short statements used to promote a station's image, eg: *"Not too heavy, not too soft, the Breeze, 91FM".*

**limiter** performs a similar function to a compressor.

**live**
1. being transmitted.
2. as it happens, not pre-recorded.

**live copy** any spoken material, often commercials, which is read from a script, not pre-recorded.

**log**
1. the list of music, commercials, features, which go to air.
2. the diary in which announcers, technicians, etc, write messages to each other, concerning programmes, problems, promotions.

**log tape** a very slow speed open reel tape used to record all material that goes to air. Mostly used on talk stations. Sometimes called the "snoopy" tape.

**LW** last words. Signifies the last words of a recorded commercial, feature, etc. *cf: out cue.*

**make good** when a client's commercials don't get played for some reason, perhaps a power failure, they are played at a later time, usually with some bonus spots added.

**mid-dawn** graveyard shift, midnight to dawn.

**mixer** the panel operated by an announcer. *cf: desk, panel.*

**module** segment of a mixing panel which can be removed and replaced at short notice.

**monitor**
1. to listen.
2. the speakers in the studio on which the announcer listens to his/her programme.

**MOR** Middle Of The Road music format.

**Music Director** person employed to select and programme the music to go to air, to listen to new records and decide whether they get airplay, and to

maintain and update the station's music library.

**needle burn** a worn section of a (vinyl) record at the beginning of the music, caused by sliding the disc backwards and forwards under the needle to cue it.

**network** to originate programme at one place and feed it to other stations around the country. Radio NZ's National Radio originates in Wellington and is networked to Auckland, Hamilton, Tauranga, Christchurch and so on.

**OB** outside broadcast. Programme originating from temporary facilities outside the station, often a vehicle.

**on air** being transmitted.

**on air light** lights, usually red, inside and outside studio, to warn that the mic is live, automatically switched on/off by the mic control.

**on the run** unprepared. *cf: ad lib, winging it.*

**open reel** tape recorder. *cf: reel to reel.*

**outage** total power failure affecting all electrical equipment.

**out cue** word/phrase/wave of hand to indicate end of an item. *cf: LW.*

**outro** opposite of intro. The way an item, generally music, finishes.

**out take** a mistake in recording which is kept for humorous purposes.

**over modulate** to have the levels too high, so that the broadcast sound may become distorted.

**panel operator** person employed to push buttons and put an automated programme to air; takes the place of a live announcer.

**PD/Programme Director** person with overall control of what may and may not be broadcast, in line with the station's philosophy.

**P.F.L** pre fade listen. Often called "piffle". Another term for the cue or audition settings on a panel.

**phone in/out** programme, feature, commercial, interview, conducted over the phone.

**pips** the 6 short sounds received at 1 second intervals over the last 5 seconds of the hour, preceding a news bulletin.

**playlist** a finite list of current popular records which are repeated at set time divisions; the current charting hits.

**pop** when recording, to make a plosive, popping sound on certain

consonants (usually 'p' or 'b'), which sounds like a 'pop' on tape.

**positioning statement** — live or recorded announcement stating briefly the station's format, eg: *"Easy listening / 98 FM."*

**power surge** — sudden surge in electrical current, sometimes starting all equipment at once.

**presentation sheet** — written directions on how competitions, weather, news, etc, are to be presented on air.

**presenter** — announcer, more commonly used for special features and on TV.

**producer**

1. announcer's assistant who takes phone calls, files music, makes coffee, researches material for programmes and interviews, ensures everything is at hand to run a smooth shift.
2. person who supervises recording of commercials or features.

**product clash** — having 2 or more commercials in the same cluster advertising similar products, eg: 2 car sales commercials.

**production shift** — a period of time set aside for recording commercials.

**production suite** — area set aside for recording commercials/features etc. Usually consists of a voice booth and a control room.

**programme** — that which is being transmitted.

**programme clock** — a diagram, circular in shape, divided up like a clock, showing where news, commercials, features, music, jingles, etc, are to be played, each hour.

**promo** — abbreviation for promotion, ie: a promotional item, live or recorded, to advertise an event, feature, or the station. *cf: teasers, trailers.*

**prop** — proposal that a sales rep takes to a potential client, outlining an advertising campaign.

**rate card** — card showing all advertising rates charged by the station.

**ratings** — the results of a survey of audience showing where one station stands in relation to other stations in the same market, usually expressed as a percentage of the total audience. The ratings book also contains very detailed breakdowns of the station's appeal to various age groups at different times of the day.

**reel to reel** — tape recorder using quarter inch (or wider) tape. Not a cassette machine. *cf: open reel.*

**remote** — device for operating equipment from the desk, rather than from the

controls on the individual pieces of equipment.

**rip and read** a bulletin, provided by a news source, via facsimile, which is ripped off the machine and read by a station voice, often the on-air announcer.

**rock jock** announcer on a rock station.

**rotate** the amount of time between playings of a current hit record, eg: the number one song of the week may have a 3 hour rotate.

**running sheet** written directions giving the order in which things happen, the time of each segment and the in and out cues. Usually supplied with pre-recorded programmes, such as a Top Forty.

**run of station** commercials that may be played at any time of the day, not in any specific zone; they are at the cheapest rate.

**schedule** the list of commercials to be played each hour.

**segue (pron. seg-way)** to go from one record to the next without a break. *cf: cross fade, hot mix, cold mix.*

**SFX** abbreviation for sound effects.

**sequencer** electronic device on panel to start cartridges automatically, generally used for commercials.

**simulcast** to transmit the same programme on more than one frequency, sometimes by a station using both AM and FM transmitters.

**slug** title for short news story, whether written or on tape, eg: Iraqi invasion of Kuwait may be slugged 'Arabs".

**split feed** headphones which have the live programme fed into one ear, and anything from a different source, (network, R/T, etc) fed into the other ear at the same time.

**spotfall** the positioning of commercials for a client on the advertising schedule.

**station ID** recorded or live naming of the station, eg: *"Classic Hits 97 FM". cf: jingle.*

**station philosophy** the basic direction/audience pursued by a station, provides guidelines for the station "sound".

**sting** a short burst of sound, sometimes music, designed to grab the listeners' attention; used to introduce a regular program. often News or Sport.

**STL** studio transmission link. A VHF or UHF transmitter of low power, used to transmit the programme to the main transmitter. *cf: land*

*line.*

**stop set** — the break between records where the announcer speaks and/or plays commercials.

**studio** — room in which programme going to air originates.

**stumble** — to fall over words when reading a script. *cf: fluff.*

**sweep** — any number of records played one after another without a break.

**survey** — survey of listeners carried out by an independent organisation to determine what share of audience each station has. Usually broken down into extreme detail. *cf: ratings.*

**take** — the final, accepted version of a recorded item.

**target audience** — the group of listeners, defined by age, race, habitat, etc, at which a station aims its programming. *cf: demographic*

**teaser** — brief announcement outlining features coming later. *cf: trailers, promos.*

**tech** — technician employed to correct faults in equipment. Also, sometimes, the person operating the recording suite.

**tert** — abbreviation for tertiary. A pulse on the tape in a cartridge which triggers the sequencer.

**the Book** — the large volume containing the results of a survey.

**time and temp** — refers to a lazy announcer who doesn't put much into his/her programme beyond giving the time and temperature.

**traffic** — the progress of advertisements from contract to copy to recording to loading, labelling and placement on schedule and entering the studio.

**trailer** — similar to teaser but usually mentioning permanent features, eg: airline information, cost-a-car, etc.

**T.S.L.** — Time Spent Listening. The length of time an average listener spends listening to a radio station at any one time.

**turnaround** — the time between playings of any record in the station library.

**turnout** — a commercial which has differing versions, according to its date of air play, e.g. "...so be in quick for the specials, sale ends Saturday/tomorrow/today."

**turntable** — device for playing vinyl discs.

**TX** — abbreviation for transmitter.

**UC** — Urban Contemporary music format.

**voice booth** small, sound-proofed room with mic and headphones, for recording commercials.

**voice clash** playing 2 or more commercials, one after another, which have the same voice on them.

**voice over** the spoken part of a commercial.

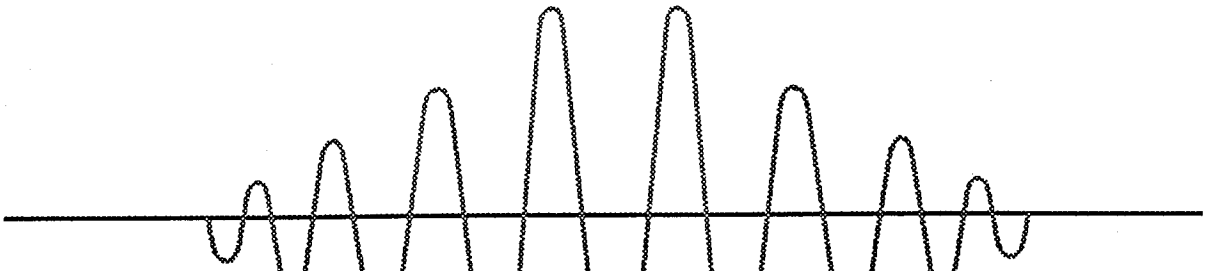
**VU meter** (Volume Unit) meter in the panel which indicates the level being transmitted, it may be a needle and numbered scale or an LED display.

**windsock** a foam rubber cover over the business end of a microphone to stop "popping". *cf: pop.*

**winging it** to do something without preparation. *cf: ad lib, on the run.*

**wow** a record or tape which is varying noticeably in speed.

**wx** abbreviation for weather.



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